

MUSICAL FOUNTAIN

A WEEKLY JOURNAL

DEVOTED TO MUSIC AND ALL MUSIC GRADES

Twenty-fourth Year.

Price, 10 Cents.

Subscription, \$5.00.

Foreign, \$6.00.—Annually.

VOL XLVI—NO. 6.

NEW YORK, WEDNESDAY, FEBRUARY 11, 1903.

WHOLE NO. 1194.



New York.

LAMPERTI,

Maestro of Marcella Sembrich, Helene Haster, Bellinioni.
Sedanstrasse 20, Dresden.

MRS. RATCLIFFE CAPERTON,

Representative and assistant of LAMPERTI.
New York, 827 Carnegie Hall; Philadelphia, 408 South Eighteenth Street, and Ogontz School; Summer School, Portland, Me.
"Mrs. Ratcliffe Caperton is my only representative, and the best of teachers."—C. B. LAMPERTI.
Dresden, Germany, Sedanstrasse 20.

INTERNATIONAL MUSICAL AND EDUCATIONAL EXCHANGE.

MRS. BABCOCK,
Carnegie Hall, New York.

MRS. ROLLIE BORDEN LOW,

SOPRANO.
Recital, Concert and Oratorio. Vocal Instruction.
Address: 205 West 56th Street, New York.

MAX KNITEL-TREUMANN,

BARITONE.
Voice Culture—Art of Singing.
Carnegie Hall, Room 837.
Mail address: 15 Washington Terrace, New York.

GEORGE M. GREENE,

VOICE CULTURE AND ARTISTIC SINGING.
Oratorio, Church, Concert, Opera.
Studio: 489 Fifth Ave., Mondays and Thursdays.
Residence and address:
424 West Twenty-third Street, New York.

MR. C. WHITNEY COOMBS.

(Church of the Holy Communion.) Organ lessons and practice given on one of Roosevelt's finest instruments. Special advantages for the study of church music and the training of boys' voices.
Address: 49 West 20th Street, New York.

TOM KARL,

Head of Vocal Department "The American Institute of Applied Music," 212 West Fifty-ninth Street, New York. Permanent Studio. Also CONCERTS and RECITALS.

MISS MARY FIDÉLIA BURT,

Author of Original Methods in Sight Singing, Ear Training, Musical Stenography. All materials copyrighted. No authorized teachers in Greater New York.
Address: 48 Lefferts Place, Brooklyn, N. Y.

WADE R. BROWN,

PIANIST, CHORAL CONDUCTOR.
Director University School of Music,
Raleigh, N. C.

E. H. LOCKHART, BASS-BARITONE.

Studios: 121 East Twenty-third Street, New York. Voices quickly placed and developed. Special work given for breath control. The Art of Singing taught by method used in the old Italian schools. Oratorio, Church, Concert, Opera.

DUDLEY BUCK, JR.,

VOCAL INSTRUCTION.
Chorus Conductor.
810 Carnegie Hall, New York City.

HOWARD BROCKWAY,

COMPOSER-PIANIST.
Pupils received in Composition, Harmony, Piano and Song Interpretation.
Studio: 817-818 Carnegie Hall, New York.

WALTER HENRY HALL,

Organist and Choirmaster of St. James' Parish, New York; conductor of the Brooklyn Oratorio Society and the Musurgia, New York, &c.
781 Park Avenue, New York City.

MME. LOUISE FINKEL,

SCHOOL OF VOCAL MUSIC.
255 Fifth Avenue,
Between 28th and 29th Streets, New York.

MORRIS PIANO SCHOOL,

LUCILLE SMITH MORRIS, concert pianist and teacher of piano and theory, director. Pupil of Wm. Sherwood and Mrs. A. M. Virgil; certified teacher of the Virgil Clavier Method of Technique. Private and daily practice instruction.

RICHARD ARNOLD,

Concertmaster Philharmonic Society.
INSTRUCTION.
208 East Sixty-first Street, New York.

MR. FRANCIS STUART,

TEACHER OF SINGING.
Third season in New York. Ten years in San Francisco. Pupil of Lamperti, the elder.
"Being in full possession of my method of singing, he has the ability to form great artists."—FRANCESCO LAMPERTI.
Studio: Carnegie Hall.

JOSEPH PIZZARELLO,

VOCAL INSTRUCTOR.
Voice Developed—Style, Opera.
851-852 Carnegie Hall, New York.

FRANCIS WALKER,

TEACHER OF SINGING.
Studio: 207 The Van Dyck,
939 Eighth Avenue, New York.

MR. CHARLES LEE TRACY,

PIANOFORTE INSTRUCTION.
Certificated Teacher of the LESCHETIZKY METHOD.
Studio: Carnegie Hall, New York City.

MRS. CARL ALVES,

VOCAL INSTRUCTION.
1146 Park Avenue, near 91st St., New York.

MRS. HENRY SMOCK BOICE,

VOICE CULTURE.
Musical Art Department of Adelphi College.
Residence-Studio: 127 McDonough St., B'klyn, N. Y.
Pupils prepared for Church, Concert, Oratorio.
28 East Twenty-third Street, New York.
Monday, Wednesday, Thursday and Saturday.

PAUL TIDDEN,

FIANIST.
314 East 15th Street, New York.
Will accept a limited number of pupils.

GUSTAV L. BECKER,

CONCERT PIANIST and TEACHER of
PIANO and COMPOSITION.
Address: 1 West 104th Street, New York.

SIGNOR FILOTEO GRECO,

THE ART OF SINGING.
Studio: 51 West Thirty-fifth Street, New York.

MME. EMMA WIZJAK-NICOLESKO,

VOICE CULTURE AND
ITALIAN METHOD. ART OF SINGING.
Address: 149 West Forty-seventh St., New York.

PERRY AVERILL—BARITONE,

OPERA—ORATORIO—CONCERT
AND VOCAL INSTRUCTION.
220 Central Park South, New York.

J. ARMOUR GALLOWAY,

Voice Culture and the Art of Singing.
Studio: Rooms 43 and 44 Y. M. C. A. Building,
318 West 57th Street, New York.

MARIE SEYMOUR BISSELL,

VOCAL INSTRUCTION.
Pupils prepared for
Church, Concert and Oratorio.
Studio: 489 Fifth Avenue, New York.

SAMUEL B. MOYLE,

BASSO CANTANTE.
Oratorio, Concert, Musicales, Voice Culture—Italian Method. Tone Placing and Repetition a Specialty. Studio: 136 Fifth Avenue, New York.

J. HARRY WHEELER,

VOICE PLACEMENT. ART OF SINGING.
Strictly Italian Method.
Mrs. J. HARRY WHEELER,
Concert Pianist and Teacher.
81 Fifth Ave., corner 16th St., New York City.

MISS EMMA HOWSON,

VOCAL INSTRUCTION.
Lamperti Method Perfectly Taught.
Church, Opera, Concert.
Tuesdays and Fridays, 115 Carnegie Hall,
New York City.

MR. AND MRS. FRANZ L. HUEBNER,

VOICE CULTURE.
German and French Lyric Diction.
15 West Sixty-fifth Street, New York.

ADOLF GLOSE,

Pianist, Accompanist and Musical Director.
PIANO INSTRUCTION.
Address: 347 West 23d Street, New York.

ENRICO DUZENSI,

OPERA TENOR.
Teacher of Tenor Roberts, Paula Woelning, soloist in All Souls' Church.
145 East 53d Street, New York.

ROBERT J. WINTERBOTTOM,

Organist at Great Organ,
Trinity Church, Broadway.
PIANO AND ORGAN
RECITALS AND INSTRUCTION.
28 East Thirty-fourth Street, New York.

ARTHUR CLAASSEN,

CONDUCTOR ARION SOCIETY.
341 Jefferson Avenue,
Brooklyn, N. Y.

MRS. L. P. MORRILL,

SCIENTIFIC VOICE CULTURE.
The Chelsea, 222 West 23d Street, New York.

LEOPOLD WOLFSOHN,

PIANO INSTRUCTION.
Studios: 95 Carnegie Hall, New York.
Brooklyn, 248 Putnam Avenue.

THE NEW YORK INSTITUTE FOR VIOLIN PLAYING AND SCHOOL FOR PIANO AND VOCAL CULTURE.

230 East 62d Street.
Complete musical education given to students from the beginning to the highest perfection.
F. & H. CARRI, Directors.

MME. LUISA CAPPANI,

VOICE CULTURE, SKILL OF SINGING.
"The Gosford," 236 West 55th Street,
Near Broadway, New York.

MRS. ST. JOHN-BRENON,

CONVERSATIONAL VOICE SPECIALIST.
Studio: 303 Carnegie Hall, New York.

RICHARD T. PERCY,

Tel. 1351 Columbus. Room 1201,
Carnegie Hall.

MISS ADELE MARGULIES,

PIANO INSTRUCTION.
Sherwood Studios,
58 West Fifty-seventh Street, New York.

HENRY HOLDEN HUSS,

PIANOFORTE AND THEORY.
Wednesday and Saturday, 305 Carnegie Hall.
Address only 318 East 150th Street, New York.

FRANCIS FISCHER POWERS,

VOICE CULTURE AND THE ART OF SINGING.
Studio (and invariable address): Carnegie Hall,
New York. New York season, October 20 to May 1; Kansas City, Mo., season, Pepper Building,
May 15 to August 1; Los Angeles, Cal., season,
Westminster Hotel, August 10 to October 10.

JULIA C. ALLEN,

VIOLIN SOLOIST AND TEACHER

CORDELIA FREEMAN,

VOICE CULTURE.
Powers-Alexander Studios,
Carnegie Hall, New York.

NATIONAL INSTITUTE OF MUSIC,

179 East 64th Street, New York.
Wm. M. SEMNACHER, Director.
"I regard Mr. Semnacher as the greatest teacher of piano in this country."
Henry T. Fleck, Director of Music,
Normal College, New York City.

HENRY T. FLECK,

Conductor Haarlem Philharmonic Society of the
City of New York.
Address: Normal College, New York.

HENRY SCHRADIECK'S

VIOLIN SCHOOL.
Violin, Piano, Theory and Ensemble Playing.
Residence and Studio:
535 Washington Ave., Brooklyn, N. Y.

HENRY LOREN CLEMENTS,

VOCAL CULTURE.
3 East Fourteenth Street, New York.
Would be pleased to meet by appointment, free of charge, anyone wishing to learn his system.

MR. EMILIO AGRAMONTE,

VOCAL INSTRUCTION.
255 Fifth Avenue, New York.

F. W. RIESBERG,

ACCOMPANIST.
Instruction—Piano, Organ, Harmony.
With THE MUSICAL COURIER.
Organist Roseville Avenue Presbyterian Church,
Newark.
Residence-Studio:
954 Eighth Ave., corner 56th St., New York.

S. C. BENNETT,

Instructor in Voice Building and the Art of Singing.
Teacher of Mme. Geneva Johnstone-Bishop and many other talented vocalists.
Studio: 836 Carnegie Hall, New York.

MME. EMMA RODERICK,

Rapid Development and
COMPLETE EDUCATION OF THE VOICE.
312 West Eighty-first Street, New York.

MRS. GRENVILLE SNELLING,

SOPRANO.
Concerts, Recitals, Musicals, Oratorio.
Address: 111 Fifth Avenue, New York.

H. W. GREENE,

VOCAL INSTRUCTION.
489 Fifth Avenue, New York.

CLAUDE MAITLAND GRIFFETH,

Virgil Method. Pupils in Piano and Harmony.
Six years instructor at the Virgil Piano School.
Pupil of Heinrich Barth and Moritz Moszkowski.
Classes in Sight Reading, Ear Training and Time Keeping. Studio: 132-133 Carnegie Hall, City.

SERRANO VOCAL AND PIANO INSTITUTE.

393 East 14th Street, New York.

Conducted by
Mr. and Mrs. CARLOS A. DE SERRANO.

TEACHERS OF CHARLOTTE MACONDA, MRS. C.
MINN HARDY AND JOSEPH MAERZ.

EUGENE C. HEFFLEY,

PIANIST AND TEACHER.
Studio: 707-708 Carnegie Hall.

ADELAIDE C. OKELL,

PIANO INSTRUCTION.
Certificated pupil of Teresa Carreño.
Studio: 57 West Eighty-fourth Street, New York.

ALICE GARRIGUE MOTT,

VOCAL CULTURE.
172 West 79th Street, New York.

MR. AND MRS. THEO. J. TOEDT,

VOCAL INSTRUCTION.
Home Studio: 151 East 62d Street, New York.

LENA DORIA DEVINE,

VOCAL INSTRUCTION.
Representative Teacher
of the methods of the famous master,
FRANCESCO LAMPERTI.
136 Fifth Avenue, New York.

FLORENCE DE VERE BOESE,

TONE PLACING and the
ART OF EXPRESSION.
Vocal Studio: 557 Fifth Avenue, New York.

CARL VENTH,

VIOLIN SCHOOL.
14 Seventh Avenue,
Brooklyn, New York.

LOUIS ARTHUR RUSSELL,

VOCAL STUDIO.
Carnegie Hall,
New York.

ISIDORE LUCKSTONE,

VOCAL CULTURE, TONE EMISSION,
VOICE BUILDING, STYLE,
REPERTOIRE, FINISH.
128 East 64th St., or address MUSICAL COURIER

ARTHUR VOORHIS,

CONCERT PIANIST—INSTRUCTION.
80 Washington Square East, New York

SARAH KING PECK,

SOPRANO.
Concerts and Oratorio.
55 West Eighty-fifth Street, New York.

MISS GENEVIEVE BISBEE,

PIANIST.
PIANO INSTRUCTION.
Leschetizky Method.
Studios: 1109-1110 Carnegie Hall, New York City.

SIGNOR A. CARBONE,

Member several years Metropolitan Grand
Opera Company.
VOICE CULTURE IN ALL BRANCHES.
Summer Course.
Studio: 240 Fifth Avenue, New York.

S. ARCHER GIBSON, F. A. G. O.

COMPOSER—ORGANIST—CONDUCTOR
"Brick" Church. Temple "Beth-El."
Address: 412 Fifth Avenue.

PRICE-COTTLE CONSERVATORY,

2105 Seventh Ave., corner 125th St., New York.
Daily Class—Clavier, Piano.
Overcomes the difficulties usually encountered in giving young people a thorough musical education.
Adult Classes Morning and Evening. Pupils accepted at any age. Call or write for circular.

MME. OGDEN CRANE,

VOCAL INSTRUCTION.
Residence-Studio: 874 Carnegie Hall.
Telephone: 1350 Columbus.

MRS. STELLA PRINCE STOCKER,

VOCAL INSTRUCTION.
Illustrated Lectures on Music.
Residence-Studio: "The Park View,"
Corner 104th Street and Central Park West

MISS INGA HOEGSBRO,

PIANISTE AND TEACHER.
Graduate of Copenhagen Conservatoire.
Mason-Virgil Synthetic Methods.
Studio: 705-706 Carnegie Hall.
Wednesdays, from 9 to 6.

MISS FANNY M. SPENCER,

SOLO ORGANIST.
Soloist Pan-American Exposition.
Instruction: Piano, Organ, Theory.
145 East 23d Street, New York.

JOHN YOUNG,

TENOR.
The Wolfsohn Bureau,
131 East Seventeenth Street, New York.
Residence: 271 West 113th Street.

WALTER L. BOGERT,

Musical Lectures, Song Recitals, Conducting.
Instruction in Harmony, Counterpoint and Song Interpretation.
72 Lawrence St., Flushing, New York City.

MAX BENDHEIM,

VOCAL INSTRUCTION.
Studio: 332 West Fifty-sixth Street.
Combines the bel canto of the old Italian school with the declamatory style of the modern German. Particular attention paid to Breathing and Enunciation.

MR. & MRS. WALTER H. ROBINSON,

TENOR AND CONTRALTO.
Oratorio, Concerts and Musicals.
Voice Production and Répertoire.
Studio: 405 Carnegie Hall, New York.

MR. CARL C. MULLER,

The renowned teacher of Harmony, Counterpoint and Composition, has resumed the teaching of these branches at his
Studio: 1291 Lexington Avenue, New York.

NEW YORK.

EVA B. DEMING,
School of Sight Singing, Ear Training and
Choral Music. European and original methods.
Classes forming. Send for circular.
402-3 Carnegie Hall, New York.

CARL M. ROEDER,
PIANIST, TEACHER OF MUSIC.
Studio: 1110 Carnegie Hall. Residence: 697 East
141st Street, New York.

MADAME
EUGENIE PAPPENHEIM,
the Celebrated Prima Donna,
Voice Culture in all its branches.
101 West 78th St., corner Columbus Ave.,
New York City.

HERMANN SPIELTER,
COMPOSITION.
Residence-Studio: 1190 Park Avenue.

MISS HELENA AUGUSTIN,
PIANIST,
836 Seventh Avenue, New York.
Concerts, Recitals, &c.

HUBERT ARNOLD,
VIOLINIST-INSTRUCTION.
138 West 65th Street, New York.

BRUNO HUH,
Piano Lessons and the training of accompanists.
To Vocalists—Répertoire, Style and Finish.
58 West Fifty-seventh Street,
New York City.

CAROLINE MIHR HARDY,
DRAMATIC SOPRANO.
81a Keap Street, Brooklyn, New York.

A. J. GOODRICH,
PERSONAL OR CORRESPONDENCE LES-
SONS IN HARMONY, COUNTERPOINT,
COMPOSITION, ORCHESTRATION AND
PRACTICAL MUSICIANSHIP.
Author of "Analytical Harmony," "Theory of
Interpretation," "Complete Music Analysis," "Syn-
thetic Counterpoint," "New Method of Memoriz-
ing."
80 St. Nicholas Avenue, New York.

HUGO STEINBRUCH,
Conductor of Brooklyn Saengerbund.
New York Studio: Steinway Hall.
Brooklyn Studio and Residence: 10 Agate Court.

ALFRED HUNTER CLARK,
VOCAL INSTRUCTION.
The Benedick,
80 East Washington Square, New York.

MISS FLORENCE HUBERWALD,
DRAMATIC CONTRALTO.
Management of Henry Wolfsohn.
Voice Culture. Art of Singing.
Carnegie Hall.

Mrs. W. E. BEARDSLEY,
INSTRUCTION—PIANO.
Studio: Pouch Gallery, Brooklyn, New York.

KATE STELLA BURR,
ACCOMPANIST.
Vocal Culture, Style, Finish, Oratorio, Song
work entire, Languages. The School of Church
Music also conducted by Organist-Director
Grace M. E. Church. Studio: 76 West 82d Street.

MCCALL LANHAM, BARITONE,
Opera, Oratorio and Concerts. Vocal Instruction.
Sbriglia Method Taught.
Studio address: American Institute of Applied
Music, 212 West Fifty-ninth Street, New York.
Residence, 67 West Thirty-eighth Street.

HENRIETTE WEBER,
PIANIST AND ACCOMPANIST.
Instruction. Studio: 10 West 26th St., New York.
Wissner piano used. Tel.: 3149 Madison square.

MME. ANNA WERNER,
LYRIC SOPRANO.
Voice Culture and Artistic Singing. Thorough
training for opera and oratorio. German, French
and English songs, classical and modern. Home
studio, 70 West Eighty-eighth street, New York.

KATHARINE PELTON,
CONTRALTO.
Concerts and Vocal Instruction.
10 West Twenty-eighth Street.
Phone: 3140 Madison Square.

NEW YORK.

SALLY FROTHINGHAM AKERS,
SOPRANO.
Address: 126 West Sixty-sixth Street, New York.

ARTHUR GRIFFITH HUGHES,
BARITONE.
Concert, Oratorio, Musicales, Vocal Instruction.
603 Carnegie Hall, or
71 West 105th Street, New York.

ELISE REIMER,
COACHING AND ACCOMPANYING.
Studio: 800 Carnegie Hall.
Phone: 1350 Columbus.

DR. FRANKLIN LAWSON,
TENOR.
Tel.: 922 Riverside. 2611 Broadway, New York.

KATHERINE RUTH HEYMAN,
CONCERT PIANISTE,
58 Irving Place, New York.

MISS VIRGINIA BAILIE,
Pianist and Teacher.
LESCHETIZKY METHOD.
Studio: 1200 Carnegie Hall, New York.

J. W. PARSON PRICE,
Voice Culture and Art of Singing.
10 East Seventeenth Street, New York.
"I can confidently state that Mr. Parson Price's
knowledge of the voice, both male and female,
and his style of singing, entitle him to a high
rank among teachers."—MANUEL GARCIA.

WIRTZ PIANO SCHOOL,
120 West 124th Street, New York.
Partial Scholarships. Circulars on application.

MISS EMMA THURSBY,
SOPRANO,
Will receive a limited number of pupils.
Studio: 605 Carnegie Hall. Residence:
New York City. 34 Gramercy Park.

LILLIE MACHIN,
VOCAL INSTRUCTION.
Certificated pupil of Vannuccini.
1203 Carnegie Hall, New York.

MME. MARIE CROSS-NEUHAUS,
DIRECTOR.
VOCAL AND OPERATIC SCHOOL.
Voice Building, Tradition and Diction.
St. Marc Building, 434 Fifth Avenue, New York.

THEODORE PARKMAN CARTER,
ACCOMPANIST,
Concerts, Recitals, Society Musicales.
The Biltmore, 56 West 58th St., New York.

WILLIAM A. WEGENER
TENOR
Concert and Oratorio. Vocal Instruction.
401 CARNEGIE HALL
Permanent address: 23 W. 84th Street, New York.

JOSEPH JOACHIM SCHOOL.
STRINGED INSTRUMENTS.
GERALDINE MORGAN, Director.
Orchestral and 'Cello Department, Paul Morgan.
914 CARNEGIE HALL, New York.

M. J. SCHERHEY,
VOCAL INSTRUCTION.
Combined Italian-French-German Method.
Church, Concert, Oratorio, Opera.
Studio: 780 Park Ave., corner 73d St., New York
SUMMER TERM. Telephone: Seventy-ninth, 1152.

MAX DECSI,
VOCAL SPECIALIST.
Teacher of Anita Rio, Alice Nielsen, Sibyl Sam-
mis, Ruby Shotwell Piper, Agnes Paul De La
Paz, Dr. Ion Jackson, Julian Walker, Bertha
Winslow Fitch and others now before the public.
Studio: Carnegie Hall.

ERNST H. BAUER,
Solo Violinist and Teacher; also Theory
and Harmony.
Graduate of the Royal High School in Berlin.
489 FIFTH AVENUE, NEW YORK.

BOSTON.

CLARA E. MUNGER,
TEACHER OF SINGING.
22 Park Street, Boston.

MME. EDWARDS,
VOICE CULTURE.
Steinert Hall, Boston.

PRISCILLA WHITE,
VOCAL TEACHER.
Pierce Building, Copley Square, Boston, Mass.

MME. SARGENT GOODELLE,
LESSONS IN SINGING.
Huntington Chambers, Boston.

JOHN JEWETT TURNER,
BARITONE. TEACHER OF SINGING.
372 Boylston Street, Boston, Mass.

ARTHUR J. HUBBARD,
VOCAL TEACHER.
159 Tremont Street,
Boston, Mass.

MME. GERTRUDE FRANKLIN,
VOCAL INSTRUCTION.
149A Tremont Street, Boston.

ARTHUR BERESFORD,
BASS-BARITONE.
Oratorio, Concerts and Recitals. Vocal Instruc-
tion, Coaching in Oratorio a specialty.
Huntington Chambers, Boston.

Faellen Pianoforte School,
Carl Faellen, Director,
30 Huntington Ave., Boston.
FULL PROFESSIONAL COURSE, including
sight playing, Harmony, Transposition,
Technique, Lectures, Observation Lessons
and Private Pianoforte Lessons: \$145 per
year. "A Complete Musical Education."

CHARLES ALBION CLARK,
TEACHER OF PIANO.
ORGAN AND HARMONY.
149A Tremont Street, Boston, Mass.

MISS ADAH CAMPBELL HUSSEY,
CONTRALTO.
Oratorio, Concert.
Address: Care Oliver Ditson Co., Boston, Mass.

STEPHEN TOWNSEND,
BARITONE SOLOIST AND TEACHER.
153 Tremont Street, Boston.

BOSTON.

Mr. and Mrs. H. CARLETON SLACK,
LYRIC SOPRANO. BASS-BARITONE.
Recitals—Chamber Concerts—Society Musicales.
Studio: 131 Tremont Street, Boston.

EDWARD PHILLIPS,
BASS SOLOIST.
Teacher of Voice and Piano.
Steinert Hall, Boston.

Mr. FRANK MORSE
and Assisting Teachers.
Vocal Training for Soloists and Teachers.
30 and 32 Steinert Hall, 165 Boylston Street, Boston.

Miss EDITH E. TORREY,
DRAMATIC SOPRANO.
Concerts, Oratorio, Song Recitals.
164 Huntington Avenue, Boston, Mass.
Telephone: Back Bay 1089-5.

Mr. EVERETT E. TRUETTE,
ORGAN, HARMONY AND PIANO.
Large three-manual organ in studio.
218 Tremont Street, Boston.

HEINRICH SCHUECKER,
Harpist, Boston Symphony Orchestra.
Symphony Hall, Boston, Mass.

BRUCE W. HOBBS.
Art of Breathing and Tone Production.
TENOR SOLOIST.
149A Tremont Street, Boston.

MISS PAULINE WOLTMANN,
MEZZO CONTRALTO.
Song Recitals, Oratorio, Concert.
Address:
New England Conservatory of Music, Boston.

RAY FINEL,
TENOR SOLOIST.
Vocal Teacher.
Huntington Chambers, Boston.



MISS AMY RAY,
Contralto.
Oratorio, Recitals, Concerts,
VOCAL INSTRUCTION.
306 EAST 116th ST., NEW YORK.

MICHIGAN CONSERVATORY OF MUSIC,
Detroit, Mich.

ALBERTO JONÁS, Director.

The acknowledged leading musical institution of Michigan.
All branches taught. Faculty of thirty-six eminent teachers,
including world renowned artists. Prices moderate.
New handsomely illustrated catalogue on application.
F. L. ABEL, Secretary.

BASSO,
Opera, Oratorio and Concert.
315 W. 40th St., New York.
Phone: 1314 30th.

Francis Motley,
HELEN AND MABEL REYNOLDS,
"The Criterion," 60 West 10th St., New York.

MISS MARIE LOUISE TODD.

RESIDENCE STUDIO: HOTEL SAN REMO,
Circulars sent upon application. SEVENTY-FOURTH STREET, CENTRAL PARK WEST.

CLAVIER
PIANO
SCHOOL AND
SCHOOL OF
PUBLIC
PERFORMANCE.



S. M. Fabian.

WINTER TERM
BEGINS
JAN. 5, 1908.
A. K. VIRGIL, Director.
Author and Founder of
the Virgil Method.
CLASS AND PRIVATE INSTRUCTION.
Children's Department. Special Musical and Tech-
nical Instruction. Directed by Miss FLORENCE DODD.
REGULAR FRIDAY EVENING RECITALS.
Send for Prospectus and Tickets to Recitals. Address
CLAVIER HALL, 11 West 23d St., New York. Mrs. Hadden-Alexander



Peabody Conservatory of Music of Baltimore.

HAROLD RANDOLPH, Director.

The Great Musical Centre of the South.

Staff of thirty eminent European and American
Masters, including

John E. Barkworth, Alfred C. Goodwin, Ernest Hutchinson
Otis B. Boiss, W. Ed. Heimendahl, Pietro Minetti,
Edwin Farmer, J. C. Van Huisteyn, Emmanuel Wad.

CIRCULARS MAILED ON APPLICATION.

The really Improved Practice Instrument.

THE TEKNIKLAVIER.

For sale and rent by Mrs. A. M. Virgil.

VIRGIL PIANO SCHOOL, 29 West 15th St., NEW YORK.

CHICKERING PIANOS

OUR Productions of the present year are the finest we have ever offered, and represent both in exterior finish and quality of tone the

Highest Excellence in Piano Manufacture

We solicit for them the critical examination of the musical profession and the public.

Especially would we call attention to our *Quarter-Grand*, the smallest Grand embodying modern principles ever made.

MADE SOLELY BY

CHICKERING & SONS

Pianoforte Makers

Established 1823

791 TREMONT STREET, BOSTON

STERLING Pianos

High Standard of Construction.

DERBY, CONN.

OTTO WISSNER,

Artistic Pianos,

BROOKLYN, N. Y.

New York, Newark, Jersey City, New Haven.

EMERSON PIANO.

120 BOYLSTON STREET, BOSTON.

A Piano adapted for Musicians, Teachers, Singers, Studios and Halls. ESTABLISHED 1849.

KRANICH & BACH

Produce **PIANOS**

Of the Highest Musical Type.

FACTORIES and WAREROOMS:

233 to 245 East 23d Street, NEW YORK.

ELIZABETH D. LEONARD, Contralto.
825 W. 87th St.,
NEW YORK.

GÉRARD-THIERS
Studio: 828-829
Carnegie Hall,
New York.

Lessons
Resumed.

Lecture-
Song Recitals

Classes in
Interpretation.

CARL HAUSER,

VIOLINIST—INSTRUCTION.

ENSEMBLE PLAYING

1364 Lexington Avenue, New York.

ARTISTIC CONOVER PIANOS

Grands and Uprights.

MANUFACTURED BY THE

CABLE PIANO CO.

CHICAGO, ILL.

STEINERTONE Upright and Grand
Pianofortes.

THE STEINERTONE CO.

WAREROOMS: The Steinertone Building,

87 & 89 Fifth Avenue, NEW YORK.

Mason & Hamlin PIANOS.

Boston and New York.

Hobart M. Cable Co.

MAKES PIANOS FOR MUSICIANS.

Adapted for Solo Playing and Accompanying.

ADDRESS

STEINWAY HALL,

CHICAGO, ILL.

Weber Pianos.

THAT which gives the WEBER PIANO its charm, its real worth, apart from the quality of the materials which enter into its construction and the artistic beauty of its exterior, is that *Pure, Rich and Sympathetic Tone*, in the possession of which it stands alone.

WEBER WAREROOMS:

108 Fifth Avenue, NEW YORK. | 266 Wabash Avenue, CHICAGO.



GERMAN HEADQUARTERS OF THE MUSICAL COURIER
HAUPTSTRASSE, 20A, BERLIN, W.,
January 17, 1903.



SOME of the American music students in Berlin are making rapid progress. I have heard several of them of late in concert and made mention of their public appearance and the success they achieved. The latest addition to the list is Miss Gertrude King, a pupil of the Stern Conservatory, who gave a piano recital at Bechstein Hall. If the impression she created was not quite as overwhelming as the young lady probably thought it would prove, the reason is to be found in the fact that she set for herself an over-ambitious task. Her fingers are well trained and so is her wrist and the entire mechanical apparatus, so that her playing of a big fantasia and fugue in A minor by Bach, as well as of Beethoven's E flat Sonata "quasi una fantasia," from op. 27, and of three of Schumann's "Intermezzi," from op. 4, gave satisfaction in many respects. She went at them with something like American grit and energy, perhaps even a trifle too much of both, for often her tone production sounded a little rough. There ought to have been more refined dynamic shading, and, above all, more poetry of conception and more individuality in the matter of phrasing. Miss King, however, will improve with further experience, and unquestionably has a bright and prosperous future, for she seems energetic and talented.

A pianist who will shortly be numbered among those who have "arrived" is Arthur Schnabel, who was heard the same evening at the Beethoven Saal. His is a mature and intensely musical conception, as was demonstrated in the delightfully clear reading he gave of the andante and final movement of Brahms' B flat Piano Concerto, the two first movements of which I missed on account of Miss King's concert. Still more pronouncedly apparent were these pianistic and musical qualities in the reproduction of Paderewski's A minor Piano Concerto. It was the first time I ever heard this effective work performed by any other pianist than the composer himself. Why is it that pianists always seem to fight shy of the concertos of other pianists? Is it jealousy, or what is it? One may take exception to the somewhat antiquated form of Paderewski's first concerto, an early work after strictly classical pattern, but then is it not a beautiful work, one full of ideas, replete with melodic charm and fine musicianly traits, and is not the last movement, with its heaped up technical difficulties, an exceedingly effective and grateful task for a pianist of temperament and of finished technic? These latter equipments Schnabel also possesses to a rare degree and combines with them an elasticity of touch which allows him to make use of the most varied and most refined gradations of tone production. His brilliant virtuosity roused the audience to an even greater outbreak of enthusiasm after the said finale than the beautifully sung and clearly delivered C major Romanza, a delightful and coy andante movement, had done, and he was called out so many times that encores became inevitable in order to satisfy the lingering audience.

Less successful was Schnabel as composer. He is said to have written a fine piano concerto, but the Gesang for alto and orchestra, which I heard on this occasion, does make me doubtful about the correctness of the report, for Schnabel's setting of Goethe's suggestive but in meaning somewhat mysterious poem, "Aussohnung," shows very little, if any, inventive power, is utterly devoid of climaxes

and is not even remarkably well orchestrated in its accompaniment, which sounds empirical and not a little amateurish. Miss Therese Behr, with her beautiful alto voice and recognized ability for a well pronounced and artistic delivery, did the utmost in her power for the novelty, which failed to impress the connoisseurs.

Prof. Arthur Nikisch's program for the sixth Philharmonic concert was a well contrasting one in the matter of the choice of symphonies. He paid his annual tribute of respects to Haydn with the performance of the G major Symphony, yclept "Military," the twelfth one in the set of the so called London symphonies, viz., those the master wrote for the Salomon concerts. The reading was simplicity and unaffectedness itself, contradicting most palpably those who maintain that Nikisch's success is mostly due to exaggerated accentuations and tempi. He took the minuet at a most enjoyable comfortableness of tempo, while on the other hand I cannot deny that he increased the speed in the finale to such an extent that the clearness of the violin passages became an illusion and snare.

In juxtaposition to Haydn, viz., at the end of the program, stood Tchaikowsky with his Fifth Symphony, a work upon which Nikisch seems to hold a mortgage. At least I have never heard it performed with better results and more satisfactory in saturated tone colors than the Philharmonic Orchestra plays it under Nikisch's congenial guidance and in his sympathetic reading. For him or those, however, who cannot in this and in the last symphony of Tchaikowsky recognize emanations of a genuine musical genius I have nothing but pity, for in my estimation they must be struck with musical blindness!

Between the two symphonies was placed the conventional and somewhat tedious Fifth Violin Concerto, the A minor one, by Vieuxtemps, which did not fit very well in so exalted company. The virtuoso side of it Emil Sauret could no longer do full justice to. I remember him as one of the most finished artists upon the fiddle, but his playing last Monday night lacked in technical sureness of the passage work and cleanliness of intonation in difficult places. He maintained, in spite of these drawbacks, a good deal of his old time verve and bravura of style, and with these more extraneous virtuoso qualities he managed to enthuse his audience.

The novelty of the evening was a suite put together from episodes from Humperdinck's latest fairy tale opera, "Dornroeschen." The music in all of these four movements is lacking in true melodic inspiration, the theme is frequently bordering hard upon triviality. It is, however, like all of Humperdinck's well scored, euphonious and pleasing though trite music. If he does not improve in the quality and character of his creations, however, Humperdinck will be known to posterity only as the composer of "Haensel und Gretel."

At the Theater des Westens, where Nikolaus Rothmuel had offered to the slim audiences that attended his guesting appearances a "Prophet" who would not only not be valued in his own country but also most likely in no other one, an American young woman scored a deserved success in the part of Violetta. Her name is Etta Madier de Montjau, which, barring the Christian name, certainly sounds more French than American. I imagine, however, without having any warrantable grounds for so doing, that the young lady is a daughter of the late Mme. Fursch-Madi. She had a daughter, and the name of her husband, if I mistake not, was not Madi, but Madier, who was conductor at one of the Paris theatres. Miss Madier de Montjau's singing also reminded me of that of Mme. Fursch-Madi in years long gone by, for it is not in the coloratura parts of her role but in the more dramatic episodes in "Traviata" where the young lady is at her best, although hers is not

of the deep, intensely passionate dramatic quality that distinguished her mother's singing. The tone color and a certain warm, sympathetic and amiable expressiveness of style, however, greatly reminded me of Mme. Fursch-Madi, and it was this also which seemed to please the public.

At Edouard Risler's second recital he played Mozart's big A minor Sonata with somewhat too ponderous tone and almost equally ponderous style. He seems to be lacking in the gracefulness of delivery which Mozart's music demands. I could not enjoy either his reproduction of some of Schumann's Phantasies, of which "Traumeswirren" was greatly overhastened. On the other hand Schubert's B flat Impromptu and the much weaker E flat Variations of Mendelssohn the artist performed with refinement of style and finish of technical execution. Still more astonishing was the virtuosity and the variety of tone and touch effects the performer achieved with his brilliant reproduction of Liszt's piano transcription of Saint-Saëns' "Danse Macabre." Risler himself wanted to out-Liszt Liszt, but overshot the mark in his own piano arrangement of Richard Strauss' "Till Eulenspiegel." He did more than can be accomplished with ten human fingers, at least so it seemed to the audience, which appeared perfectly flabbergasted over Risler's display of pianistic dexterity in this piece. But he failed to convince connoisseurs of the possibility of transplanting Richard Strauss' orchestral music upon the piano keyboard with any degree of adequacy. He seems to forget that Strauss' strength in his later works does not lie in the melodic structure, but in the orchestral coloring, and the characteristics, descriptiveness and gorgeousness of this cannot be reproduced in the black and white drawings, of which the piano alone admits a reproductive background. Risler must be wanting in the sense of humor, else he would never have undertaken this job.

Entirely different and yet equally interesting as Risler's piano playing is that of Gertrude Peppercorn, a handsome young English woman who gave a recital at the Singakademie this week. Miss Peppercorn has musical eagerness and a certain fierceness of attack; also she has learned how to temper her temperament with a strong musical mind, so that her playing gives one the feeling of reserve power under full control, and this is on the whole a rather satisfying sensation. At any rate she has none of that coldness and angularity of most other English pianists, and her readings in most instances are replete with individuality, as well as intellectuality of musical conception. She was not taught that way, but her readings are original. Thus it appeared to me in the Tausig version of the Bach D minor organ Toccata and Fugue, which was anything if not powerful, and so I found her in the first movement of Schumann's G minor Sonata, the scherzo of which, however, was lacking in rhythmic pregnancy. Chopin's D flat Nocturne and the seventeenth of the preludes were fine in quality of tone, while the sixteenth, the one in B flat minor, showed the lady's technical efficiency to great advantage. Strong individuality broke forth in the reproduction of the G minor Ballad, while the four Liszt pieces, winding up with the Fourteenth Rhapsody, and embracing the rarely heard "Leggierrezza," gave her ample chance for the display of brilliant virtuosity.

Aldo Antonietti, the English-Italian violinist, has made progress in breadth of style and finish of technic. He played Bruch's G minor Concerto. His tone is not very big, but what there is of it is of pleasing quality, and his intonation is as spotless as freshly fallen snow. For the Dvorák violin Concerto he is, however, lacking somewhat in the peculiar sort of Slavonic temperament of rhythm in which this work abounds, and which consequently it requires.

On the same evening I heard a very young pianist, Douglas Boxall. He goes at it hammer and tongs. He boxed all through the Mendelssohn "Variations Sérieuses," and then, after he got through with them more or less safely, I heard him call the janitor and ask for a couple of sandwiches, as he was so "beastly hungry." I then and there concluded that he was an Englishman and not an American, for no countryman of ours, be he never so daring, would have felt appetite in the midst of a recital program, and would have had the courage to satisfy such hunger, even if he felt it, before he had played the final piece and had said good by to Bechstein Hall. Lucky fellow who can think of his stomach before venturing upon César Franck's "Prelude, Choral and Fugue," and a heavy group of difficult Liszt pieces. Mr. Boxall has not only the equanimity but also the technic for all of this.

Alfred Gruenfeld, the popular piano virtuoso, met with success also as a composer at Vienna yesterday. His first operetta, "Der Lebermann" ("The Man of Pleasure"), was

received there with considerable applause after the second act, in which Girardi sings a very catchy and fetching waltz song. Altogether the Vienna dance rhythms are said to be the best things in the new operetta, which is otherwise described as lacking originality of invention.

Of posthumous works of Hugo Wolf the Vienna Hugo Wolf Society has just published, with K. F. Heckel, in Mannheim, the operatic fragments "Manuel Venegas," furthermore the settings for voice and orchestra of "Prometheus," "The Ratcatcher," "Anacreon's Grave," and "Where Do I Find Consolation?"

Arthur van Eweyk, the eminent baritone, has returned to Berlin from his successful tour in the United States and has resumed his activity as concert singer in Germany, where he has a considerable number of engagements.

Richard Strauss is being pelted with opera librettos to such an extent that he makes public an announcement to the effect that in future he intends to relegate all such manuscripts to the waste paper basket without reading them or returning the package to the author. This is one of the consequences of his having become a famous composer.

Major von Chelius, the composer of a one act opera, which has been given with success at Berlin and elsewhere, personal friend of the Emperor and German military attaché at Rome, was in Berlin last week. He had been talked about as one of the probable successors to Count Hochberg for the position of intendant general of the royal theatres, but as Herr von Huelsen has accepted, if only "interim," that important office, Herr von Chelius cannot be considered any longer in the light of an aspirant to the post. It is now rumored, however, that the musical officer is to assume the function of intendant of the Wiesbaden royal theatres, as Herr von Huelsen will find it impossible to direct both the Berlin royal theatres and also continue his intendency of the theatres at Wiesbaden, although he had first declared his intention of fulfilling this double task.

Alfred Holly, who for several years was harpist of the Thomas Orchestra at Chicago and always plays on a superb harp constructed by Messrs. Lyon & Healy, of that city, then became first harp player of the Royal Orchestra at Berlin, has now gone to Vienna, where he will become a member of the court orchestra of the Austrian capital.

Julius Lieban, the incomparable Mime and David of the Berlin Royal Opera House, and his wife, the charming soprano, Helen Lieban-Globig, will not go to the United States, as had been previously announced, but will remain members of the court opera personnel, their contracts having been renewed for five years by the intendency, with the sanction of Emperor William II.

Among the musical personages who called at THE MUSICAL COURIER'S Berlin headquarters during the past week was Mlle. Marthe Girod, the French Valkyrie of the piano, who had just come from Dresden, where she had played with considerable artistic success. I learned from her that she is the only pupil of that wonderful master pianist, Moriz Rosenthal, that like him she has adopted the Steinway piano for concert use in all countries, including her own, which is saying a good deal, for up to the present Mlle. Girod is the only French pianist who ever ventured to play anything but a French piano in Paris. She, however, stood up courageously for her convictions, because she deems the American instrument in every way far superior to any manufactured in her own country. In Oc-

tober next Mlle. Girod will concertize in Berlin, and in two years, viz., during the season of 1905-6, she intends to undertake a concert tour through the United States.

An interesting visitor was also Hans Ellensohn, the possessor of an almost phenomenal but as yet entirely uncultivated tenor voice. Up to the present its owner was chimney sweep in his native little town in Switzerland. While at work there he sang lustily and a casual passerby, evidently a connoisseur, heard him, made him "come off the perch," and advised him to go to Berlin, where he would be accepted for the Royal Opera House. This was not quite as easy, however, as the untutored tenor had imagined, but he succeeded in gaining a hearing before court conductor Dr. Muck, who was delighted with the voice, and expressed this opinion in a strongly worded letter of recommendation. Court opera singer Julius Lieban, of the Royal Opera, spoke in equally enthusiastic terms of Ellensohn's natural tenor voice, which needs only the necessary education to enable him to gain lots of laurels and shekels. In the meanwhile, however, the poor fellow needs a living more than anything else, and it is in this predicament that he came to see the Berlin representative of THE MUSICAL COURIER. If an American Mæneas or even a speculator will take up this young tenor, who is also a nice, amiable and modest fellow of good stage presence, I shall be only too glad to furnish Mr. Ellensohn's address.

Miss Gertrude Peppercorn, the English pianist who played here with success last Thursday night; Miss Vera Maurina, a young Russian pianist, now living in Berlin; Miss Minnie Tracey, the American vocalist, and Felix Kraemer, formerly salesman with Steinway & Sons, and later on long distance traveler for Kranich & Bach, were also callers at this office.

ALVIN KRANICH, COMPOSER.

HERE are a number of press notices referring to compositions of that sterling young American composer, Alvin Kranich, residing in Leipsic, describing recent performances of the same. His new Fantaisie is a work of more than ordinary importance, and its advent is of consequence to music today:

The first subscription concert of capellmeister Schöne-kass excited great interest by the first production of the new Fantaisie for piano and orchestra by Alvin Kranich. Alvin Kranich, an artist of strongly marked individuality, seeks to put new wine into old bottles, to pour his own thoughts and feelings with modern elaboration into a well approved art form. The performance gave unmistakable evidence that he was successful. Four expressive themes, one after another, appeared in thoroughly youthful freshness, sometimes alone, sometimes passing from one group of instruments to another, and coming into relation to each other by the most varied tone color, all held together by a piano part, which, full of effect, breathed out passion and melody. The young master did full justice to this part, and the orchestra was faultless in its support. Great applause rewarded the work, and, what never was seen in Eilenburg before, three laurel wreaths honored the gifted composer, the brilliant virtuoso and the charming guest.—Leipziger Tageblatt, November 22, 1902.

An artistic event was the Musical Soirée yesterday for the benefit of the Pestalozzi-Fröbel Society. Dr. Dick, an excellent violinist, earned much applause by the performance of the difficult D minor Concerto of Vieuxtemps, and some little very charming compositions of our native artist, Alvin Kranich. "Albumbblatt" and "Kleine Humoreske" are the titles of these delicate pieces for which we can augur the widest diffusion.—Leipziger Zeitung, November 10, 1902.

The new Musical Literary Society of Leipsic gave, January 20, an orchestral novelty concert. The program was a rich one. Three small orchestral pieces by Alvin Kranich (Miniature, Scherzo, Marchen) were performed. They are skillfully constructed in form, tasteful in harmony, and giving evidence of the graceful talent of the composer to the same extent as the four pleasing lieder, "Trennung," "Wer will's wehren," "Fauenninne" and "Antavort," which we have already mentioned.—Leipziger Neueste Nachrichten, January 22, 1903.

Runciman Caused a Stir.

To The Musical Courier:

IN a recent issue of THE MUSICAL COURIER there appeared an article on "Modern Organs and Organ Music," from the pen of that brilliant British musical writer, John F. Runciman. Anything he writes is interesting, and what he says here in general of English academic musicians, probably hits the nail on the head in spite of palpable exaggeration. To judge from this article and others, he is one of those men of whom it is said they have strong likes and dislikes; this usually spells unreasoning narrow-mindedness. Many of the points against organists are quite true, but some of his assertions are very unfair and misleading; coming from so gifted a writer they do harm. He appears to be a self complacent pessimist, good natured enough, but of ferocious aspect and rejoicing in it, and the fear he thinks he is inspiring. He likes to strike about him with a bludgeon, not in sincere anger, but simply to snort: Ha, Ha, to the flying coattails. While intensely admiring some forms of the highest musical art he appears deaf to the claims of other forms equally high. In speaking of the program played by that grand representative of American organ playing, Clarence Eddy, he utterly failed to find any merit in that battlehorse of all organ virtuosos, Theme Variations and Finale in A flat, by Thiele. Why this very finale is generally considered the greatest full organ movement of modern times, intensely dramatic, full of the wild joy, glory and delirious fever of battle. I think the organ composers have moved on and John F. Runciman has fallen behind. He probably never was a born organist and in full sympathy with this instrument, this best vehicle for the expression of religious emotion through music, for, as he says himself, he quit playing ten years ago. The true organist remains true to his first love until he dies. Mr. R. thinks there are few good organs, few musical players, and these have the spirit and ambition taken out of them by the routine work of the church service. The first is quite true, and there are very good excuses for that, but even a poor organ can never quench the divine spark in the genuine organ talent. Really musical players on the organ are rare, but not any more so than on any other instrument. Conspicuous merit naturally is rare. But it is incontestable that organists average higher in musical attainments than do the violinists, pianists or singers. As long as organs are mostly confined to churches great technical finish will receive little encouragement; then again most writers for the instrument are practical organists because only those who have given much study to the genius of this most complicated instrument can write effectively for it. Very few of the great instrumental composers have the opportunity for such study; besides, the orchestra is naturally a more alluring field. What Mr. Runciman says of the Old World and the organ being an Old World instrument is not quite clear; probably he means the world that passed away. Well, organs and organ music lovers will never pass away as long as religion is a factor in this world. If he means Europe, then I say, here in the New World the organ is cultivated more enthusiastically every year, and we have more good and, nota bene, well paid organists to the square mile than any other country on the globe. To the organ builders we say: A truce to your inventions of new mechanical appliances; the thing is being done to death; improve the tone, the scientific voicing and capacity for standing in tune of your organ. Also discourage monster organs; fifty to sixty stops is the limit of usefulness. These big machines are more disastrous to art than the poor little organs your grandfather used to build.

BUFFALO, N. Y.

Mr. Scherhey Very Ill.

M. I. SCHERHEY, the well known New York vocal instructor, has been hurried off by his physician to Aiken, S. C., where he will be cared for in a sanitarium. It is said that Mr. Scherhey has lung trouble.

AUGUSTA

Soloist during the past season with Gericke, Thomas, Paur, Walter and Frank Damrosch, Klengel, Ernst, Mollenhauer and other noted conductors.

LILIAN

CARLLSMITH,

CONTRALTO.

Last Season in Europe.

RESIDENCE STUDIO:

Hotel Cadillac, 43d Street and Broadway, New York.

CONCERT DIRECTION

N. VERT.

LONDON, ENG.: 6 CORK ST.

NEW YORK: 9 E. SEVENTEENTH ST.

COTTLOW

Management: HENRY WOLFSOHN.

RICHARD C.

KAY

BOY VIOLINIST VIRTUOSO,
26 East 11th St., NEW YORK.



BROAD STREET CONSERVATORY OF MUSIC.

GILBERT RAYNOLDS COMBS, Director.

1331 South Broad Street, Philadelphia, Pa.

ILLUSTRATED CATALOGUE FREE

PRODUCTION.

STYLE.

REPERTORY.

Mr. HERMANN KLEIN

gives instruction in

The Art of Singing.

PRODUCTION.

ENUNCIATION.

DICTION.

LIEDER.

OPERA.

ORATORIO.

STUDIO: 184 West 77th Street, New York.

Telephone: 8991 Riverside.

THE ARENS VOCAL STUDIO

The second edition (Eighth Thousand) of

"My Vocal Method"

is exhausted. A third edition, revised and enlarged, is in preparation. Advance orders may be placed by sending 10 cents in stamps to

305 Fifth Avenue, New York.

Voice examination daily at 2 P. M.

CLEVELAND.

CLEVELAND, Ohio February 3, 1903.

THE recent fire which deprives us of Association Hall for some time to come is a matter of considerable inconvenience to many. While Chamber of Commerce Hall will be used for most of the concerts booked at Association Hall, still the substitution is not very satisfactory, since the acoustics of the Chamber of Commerce auditorium are far from good. When Cleveland produces a Carnegie we may hope for a properly constructed music hall to accommodate in different sections either a large or small audience. Then, also, will there be a permanent orchestra, supported not by a small faction, but by both the fashionable and the middle class elements of the music loving people. "The lion and the lamb shall lie down together."

At the concert of the Pittsburgh Orchestra, on January 28, the popularity of the soloists augmented appreciably the usual symphony attendance. Mme. Schumann-Heink naively ruffled the frigid dignity of a Cleveland audience to an almost unprecedented extent. Never has the great contralto appeared here in such admirably chosen numbers as in the Mozart and Meyerbeer arias sung on this occasion. One response to applause such as only a "Pop" concert has hitherto known was Schubert's "Wohin?" with the piano accompaniment faultlessly played by Miss Prentiss. The orchestra was in exceptionally good form in a program, for the most part "modern," which is to say, rather noisy in spots.

The Popular Sunday Concerts continue to fill the Armory, with no sign of abating interest. January 11 the Cleveland Gesangverein, a specially fine German choral society, with the orchestra under Emil Ring, sang choruses from "Die Meistersinger" and "Tannhäuser." January 18, Johann Beck conducting, Francis Sadler, baritone, and Orville A. Robertson, cornetist, were soloists. January 25 the Ionic Quartet, composed of H. W. Whitney, V. V. Woboril, T. A. Protheroe and B. W. Willard, were obliged to sing two encores. A unique feature was the trombone solo by Mrs. Parsons-Metsdorf, with orchestral accompaniment. The trombone is an unusual instrument for a woman, and demands persistent and arduous practice. Mrs. Metsdorf, however, is a tireless worker, and has just returned from a long concert tour, in which she appeared as soloist and also as a member of the "Ladies' Band and Orchestra."

Bernard Landino, the former "newsboy tenor" and recently with the Mascagni Opera Company, received the approbation of the large number of his friends and well wishers on January 9. While Mr. Landino's studies are not yet ended, the progress of the three years since he left Cleveland is most commendable. Under Mr. Greco, of New York, he is preparing for grand opera. At this recital Ewald Sontum, one of the best violinists of the city, contributed two numbers, and J. H. Rogers, one of whose songs Mr. Landino sang, was at the piano.

The Rubinstein Club have secured Charles Heydler as conductor, to take the place of Mrs. Fry, who was compelled to seek a different climate on account of ill health. At the last moment Mr. Heydler took the baton and most successfully directed the chorus at their concert of January 15.

Paul Dufault, tenor, made his Cleveland debut on this evening and pleased immensely. The little "Four Leaf Clover," by Brownell, and the group of French songs,

in which was "Mignon," by d'Hardelot, were particularly appreciated.

Miss Lucretia B. Jones was a most satisfactory accompanist.

Miss Blanche Sherman, pianist, of Chicago, gave the sixth of the Fortnightly afternoon concerts January 27. Miss Sherman is still very young, and until now has refrained from concertizing that might prove premature. However, if this afternoon were a test, she has "won her spurs." She has faith in herself, her composer and her audience. She feels that a composition which interests her will appeal in the same way to her hearers, and so she gives it exactly as if in her own parlor. The effect is most unconventional and enjoyable. She dares to play a simple thing, and plays a most difficult one as if it were simple.

The Fortnightly Club is to be congratulated on hearing this young artist a "first time"—a rare first edition, as it were, of which numberless copies are eagerly awaited.

January 22 Arthur Hochman interpreted a delightful program at Chamber of Commerce Hall. There was not the large patronage that an artist of his calibre should have attracted.

The graduating recital of Miss Myrtle May Skeel occurred January 19 at the School of Music. A comprehensive course in harmony, theory and musical history is required for graduation, in addition to instrumental proficiency.

Assisting Miss Skeel were Mrs. Brinsmade, pianist; J. H. Rogers, organist; Joseph Kos, violinist, and A. T. Arthur, accompanist, in the following program:

Faschingsschwank	Schumann
Barcarolle in G	Rubinstein
Woodland Sketches	MacDowell
Seventh Concerto	De Beriot
Mr. Kos.	
Concerto in D minor (two pianos and organ)	Mendelssohn
Mazurka de Concert	Musin
Mr. Kos.	
Spinning Song	Wagner-List
Scherzo, B flat minor	Chopin

Song recitals passing the usual order of students' attempts are those of Dr. Henningsen, one of which was Monday evening. The extremely interesting program of songs, both classic and modern, was interpreted by such well known singers as Miss Spelman, Miss Kelly, Miss van Cleve, Mrs. H. J. Davies, Howard Merrick and O. P. Zuckriegel. Others were Miss Prochaska, Miss Carrington, Miss Weaver, Miss Hamlen, Miss Putnam, Mrs. Butler, Mrs. Yost, J. R. MacDowell, G. A. Phillips and Frank Baker.

Mr. and Mrs. Sol Marcossan are on a recital tour in Texas and the South.

On January 22 A. Spengler gave the first of his organ recitals on the new organ of the Euclid Avenue Congregational Church.

L. E. J.

The Mendelssohn Trio Club.

THE Mendelssohn Trio Club will play the Mendelssohn Trio in G major, and the Saint-Saëns Trio in F major at the next concert, Monday afternoon, February 16. The club gives its concerts in the ballroom of the Hotel Majestic, Central Park West and Seventy-second street.

MILWAUKEE BRIEFS.

MILWAUKEE, February 7, 1903.

A RECITAL, devoted mainly to the compositions of John Sebastian Bach, was given January 24 at Mrs. L. E. Davies' music rooms by a portion of her class. The pupils taking part were: Florence and Amy Wordingham, Rosa, Huda and Grethel Derker, Olive Posson, Monica Hesse, Irene Sherwood, Erna Schaum, Marguerite Downey, Hazel Sherman, Bessie Thomas, Anna and Norman Hall, John Jones.

The Ladies' Society of Congregation Sinai gave a very successful musicale and ball recently at the Iroquois Club. Those taking part in the program were the Kratzenstein Quartet, Misses Jennie Murphy, Laura and Helen Schwager, Ruth Manasse, Greenblatt & Silbar, Prof. W. J. Meyer and Julius Ettenheim. These entertainments will be given by the society once in six weeks, and the proceeds are to be devoted to the fund for building a church for the congregation.

An enjoyable chamber music recital was given January 28 at the Athenæum before members of the College Endowment Association by Mrs. E. H. Taylor, piano, and Albert Fink, violin. The program was: Beethoven Sonata, op. 24; Romanza from C minor Sonata, by Grieg; Suite, by Schuett.

The announcement of a concert given by Hans Bruening's Choral Ensemble is certain to attract attention, and it has been regretted that these concerts were only available to a limited number. Although under the name of amateurs, the productions of the ensemble in choral compositions were of an artistic finish, resulting only from well trained material far above mere amateurism. A Wagner chorus performed by eight voices and a piano and three duets for soprano and contralto, "Der Engel," "Voeueber" and "Heimat," by Rubinstein, led up to the choral climax of the evening, Schubert's hymn, "Im Abendrot." Mendelssohn's melancholy duets, "Autumn Song" and "Birds of Passage," supplemented by Brahms' "Messenger of Love," closed the duet part of the program. Max Bruch's cantata, "Fair Ellen," closed the program of the concert given January 29.

Swedes to Sing for Charity.

REPRESENTATIVES of a score of Swedish singing societies and church choirs met on Friday evening at the Scandinavian Immigrants' Home, on Greenwich street, and decided to hold a monster concert for the benefit of the famine sufferers in the northern part of Sweden. The concert will take place not later than April 1 at the Metropolitan Opera House or Carnegie Hall. The mixed chorus, which is to form one of the principal attractions, will include 400 voices, under the direction of Arvid Akerlind. It is not unlikely that this chorus will become a permanent institution. A temporary organization was effected on Friday with Charles K. Johansen as president, Otto Riedberg as secretary and F. Teden as treasurer.

Von Dameck's Art Appreciated.

THE following appreciative criticism refers to the playing of Hjalmar von Dameck at a recent concert in Brooklyn:

Another instrumentalist was Hjalmar von Dameck, violinist. His performances (Arioso, by Tartini; Abendlied, by Schumann; Adagio, by Richard Strauss, and Allegro, by Bach) were remarkable by their classic grace and profound conception, united with noble intonation.—Abendblatt, New York Staats Zeitung.

Mme. Matja von Niessen-Stone

MEZZO SOPRANO.

VOCAL RECITALS

in English, French, German, Italian and Russian.

For terms and dates address

ALICE E. JOSEPH, 7a Hanover St., London, W., England.



**THE
Smith & Nixon**

THE GRAND PIANO
IN UPRIGHT CASE.

Built on the principle of the
Parlor Grand, and its equal in
musical results. This
system of construction, properly
presented, gets other upright
pianos out of competition.
Reasonable inducements
offered dealers.

The Smith & Nixon Piano Mfg. Co.
10-12 East Fourth Street,
CINCINNATI, OHIO.

HASLAM,

Professeur de Chant.

POSE, TECHNIQUE, STYLE, RÉPERTOIRE,
OPERA, CONCERT.Direct Communication with European Managers.
2 rue Malleville (Parc Monceau), PARIS.

Fletcher Music Method

EVELYN A. FLETCHER-COPP,
1225 Madison Avenue, New York.

ELECTA GIFFORD,

SOPRANO.

Western Tour January and February. Assisted by
Mr. W. ALLEN SCHOFIELD, Pianist, of London, England.
Tel.: 1655 Madison Square.

Address 26 W. 27th Street NEW YORK.

MONTEFIORE

CAROLINE

Concert Soprano.

German Lieder,

American and English Songs,
Modern and Old Italian,
Oratorio and Arias.

(Engaged for Berlin, Paris and London in
January, 1903.)

Representative: WM. MAXWELL, 8 East 16th St., NEW YORK.

Private Address: 2020 Broadway, New York



HOTEL CECIL, LONDON.
January 24, 1903.

A NEW comic opera at the Savoy is really almost a matter of national importance, for the Savoy has a tradition to live up to. It is the home of the very best form of comic opera, and it is there that many of the most notable successes in this line have been won. Only too many other comic operas unfortunately bear a striking resemblance to the guinea pig, which is so called because it is not a pig and does not come from Guinea.

The Savoy operas are, however, always, or very nearly always, comic operas in the best sense of the term. The books are cleverly written and amusing and the music is the work of a real musician. And, such being the case, the production of "A Princess of Kensington" Thursday evening was of considerable interest. Captain Basil Hood and Edward German, though their connection with the Savoy has been comparatively short, have already won our confidence as worthy successors to W. S. Gilbert and Sir Arthur Sullivan. Mr. German is one of the most delightful melodists in England, while he also possesses those qualities of a sterling musician which are, unfortunately, not a strong point in the equipment of most writers of light music. Captain Hood has a very pretty humor, his dialogue is excellent and his verse neat and well turned. He has, however, one weak point, and that is that he is not particularly good at construction. And it is to this that certain weaknesses in "A Princess of Kensington" are due, for at times the plot becomes so involved that I shall make no attempt to describe it.

The fundamental idea is distinctly amusing. A tribe of fairies, after spending a thousand years in wandering, return to their ancient haunt in Kensington Gardens. They naturally find their surroundings a trifle changed since their last visit. The worthy banker, Sir James Jellicoe, and his charming daughter Joy, Lieutenant Brook Green, of the Kensington Rifles; Policeman Yapp, and the able bodied seaman, William Jelf, are figures to which they are not accustomed, and their intercourse with the workaday mortals leads to a number of excellent situations. But the crux lies in the fact that Kenna, the beauty of the tribe, a thousand years ago, had, in a fit of truly feminine caprice, promised her heart and hand to a certain Prince

Albion, though she was madly in love with a mountain spirit, Azuriel. With a faith in her own magical powers, which was somewhat misplaced, she imagined that she had put Albion to sleep for a thousand years, and at the time when the action begins she was momentarily expecting his arrival on the scene, though he was as dead as the proverbial door nail. Azuriel, with all the jealousy of a true lover, insists on seeing Albion married off before his eyes, and Puck is told off to perform the difficult task of finding Albion and of getting married within twelve hours. This, of course, gives a grand opening for Puck's natural propensity for mischief, and Walter Passmore, the well known Savoy comedian, certainly makes the most of his opportunities. He discovers a suitable Albion in the person of a sailor from His Majesty's ship Albion, all doubts as to his identity being removed to the satisfaction of the fairies by the fact that he wore his name in bold letters on his cap. With a view to providing him with a fitting mate Puck assumes the person of Sir James Jellicoe and gets him engaged to Miss Joy Jellicoe, to the intense discomfiture of the lady herself and of her actual fiancé, Brook Green. Into the appalling complications which follow it is impossible to enter. They are, indeed, too many and too perplexing, and the play would by no means suffer if a few of them were to be omitted. The situations occasionally become a trifle strained, but there is a ready cure for this in the pruning knife, which will, no doubt, be freely exercised. The piece, indeed, badly needs cutting, particularly the first act, which, as it stands at present, lasts for fully an hour and three-quarters. But, after a week or so, it should play closer, and it will then probably become another Savoy success.

For it certainly abounds in humor. Puck, with his manifold disguises and strange entries and exits through the ground and from the clouds, is by no means the conventional Puck of "A Midsummer Night's Dream." He is a low comedy Puck, with an almost unparalleled talent for mischief, and Mr. Passmore plays the part splendidly. Excellent provision is made for all the Savoy favorites. Henry Lytton is a rollicking sailor, who finds himself engaged at one and the same time to two separate ladies—to Miss Joy Jellicoe (Miss Louie Pounds) and to Nell Reddish (Miss Rosina Brandram), the Puritanical niece of a village innkeeper, whose uncle is particularly anxious to get her off his hands. But two of the most notable successes were

scored by actors who had yet to make their mark. The first of these was Miss Constance Drever, who, owing to the indisposition of Miss Agnes Fraser, took the part of Kenna at the very short notice of two days. Though a newcomer to the Savoy Miss Drever sprang into instant popularity. Her voice is clear, pure and has a fine range, and her technic is excellent. She is, moreover, a very charming singer and actress and her impersonation of Kenna was most graceful. Her triumph was genuine and complete. The second success was scored by Mr. Morand, who, as Policeman Yapp, made one of the hits of the evening. Mr. Morand, like Miss Drever, had still his mark to make, and he certainly made it. In the first act Puck, for reasons best known to himself, induces the mountain fairy, Azuriel, to transfer his spirit into the body of Yapp. The change in the worthy policeman's demeanor is most surprising. His body remains that of a typical, stolid British constable, but his soul is that of a free, untrammelled spirit, and he rolls out blank verse with a passion and tramps the gardens with a majesty which would have wrought alarm in the breast of his inspector. The scene is quite one of the most successful that I have ever seen in a comic opera, and Mr. Morand deserves all credit for the admirable way in which he acts it.

Mr. German's music is hardly, perhaps, so catchy as was the music to "Merrie England," but it is none the less delightfully fresh and melodious. It is in his part writing that Mr. German shows such an immense superiority over most writers of light music. No one but a sound musician could have penned the delightful opening chorus or the quartet of sailors, which is one of the best things in the first act. The opera, too, abounds in charming songs. Mr. Evett, who fills the part of Brook Green, with immense success, has two capital patriotic songs and a very pretty love song, "My Heart a Ship at Anchor Lies," while the songs written for Kenna are all very graceful. He has, too, always shown a peculiar talent for writing dance music, and his hornpipe and the dances given to Miss Hart Dyke, the principal dancer at the Savoy, are excellent examples of his art. It would be well if we had other musicians of Mr. German's type to write our light music for us.

Every piece produced at the Savoy is beautifully staged and this is no exception to the rule. The two scenes, which are laid in Kensington Gardens and at the village of Winklemouth by the Sea, are as charming as any scenes that have been put on the London stage for a long time. The costumer, too, has made the most of the opportunity afforded him by the introduction of the fairies, and the color scheme is exceedingly pleasing to the eye. Draperies of fascinating shades are admirably grouped, and if fairies always dress so well one is inclined to regret their permanent exclusion from Kensington Gardens. On the whole, the piece must be written down an unequivocal success. There are places, it is true, in which it still needs pulling together, but, now that the first night is over, it will doubtless be greatly improved, and the "Princess of Kensington" should be the most successful debutante of the season.

The commanding figure of the week's music has been Fritz Kreisler. At the Symphony concert of Saturday he gave one of the most superb performances of Beethoven's Violin Concerto that we have ever heard here, while at his

SYMPHONY CONCERTS.

PHILADELPHIA ORCHESTRA.

FESTIVALS

FRITZ SCHEEL, Conductor.

OFFICE: 1520 CHESTNUT STREET.

Mrs. Hadden-Alexander

PIANO RECITALS.

Address: Carnegie Hall, New York.

JUST PUBLISHED.

THE NEW JERUSALEM

A Sacred Cantata by CHARLES ERWIN DAVIS.
Written for Four Solo Voices and Chorus. Send for Prospectus.
AMERICAN CHURCH CHOIR PUBLISHING CO.,
150 Fifth Avenue, NEW YORK

ORATORIOS.



ANTONIA
Sawyer,

Contralto.

1690 Broadway,
NEW YORK.

Season 1902-1903

FANNIE BLOOMFIELD ZEISLER

Applications for Terms and Dates should be sent to

DUNSTAN COLLINS, 55 Auditorium Building, CHICAGO.

recital on Wednesday afternoon he once more proved his title to a place in the front rank of the violinists of the day, both as a virtuoso and as an artist. In the Beethoven concerto and in one of Bach's Suites for Violin Solo he showed that as a player of classical music he is certainly second to none. The wonderful sweetness of his tone, the sympathy and refinement of his readings and the great brain power which lies behind it, all made the two performances very remarkable indeed. Herr Kreisler is not given to exhibiting his technic, but on Thursday he included Paganini's Twenty-fourth Caprice in his program, and he played it with an ease and finish which Kubelik might envy. The rest of the program of the Symphony concert was unusually interesting. Strauss' "Tod und Verklärung" is still none too well known here, but the very fine reading which Henry Wood gave of it should certainly serve to increase its popularity. Schumann's Fourth Symphony was hardly so well played, and one was inclined to regret the somewhat unusual tempi which Mr. Wood adopted. But the orchestra was quite at its best in Goldmark's brilliant and effective "Sakuntala" overture, a work that is not very often played.

The most notable concert of the rest of the week was Dr. Theo Lierhammer's recital at the Bechstein Hall on Wednesday evening. There is no singer of the day to whom one can listen with more complete pleasure, for Dr. Lierhammer is a thorough artist. His songs are always admirably chosen, and he sings them with an inimitable charm. On Wednesday last his songs covered the widest possible range. Handel was represented by an air from "Deborah," Weber by his "Antwort auf die Frage eines Mädchens," Schubert by "Am Meer," Schumann by "Schneeglöckchen," Brahms by "Der Tod das ist die Kühle Nacht," "Klage," and the folk song, "Och moder" and Richard Strauss by the beautiful "Morgen." In addition to these Dr. Lierhammer brought forward a great number of new songs, nearly all of which were well worth hearing. Two little songs by Weingartner, "Auf Deine Hand" and "Motten," proved particularly pleasing, the latter having a delightful vein of humor. Cox's "Night," too, Irene Wieniawska's "L'heure exquise" and Beatrice Parkyn's "Le Portrait" are all very attractive songs which are quite worth singing. In his performances Dr. Lierhammer was never once at fault. Few singers of the day have so thoroughly artistic a temperament, and few can catch so perfectly the atmosphere of the song which they are singing. His performance of "Der Tod das ist die Kühle Nacht" was as fine as could well be imagined, and nothing could have exceeded the delicate subtlety with which he made his effects. Dr. Lierhammer is, indeed, a singer whom one can hardly hear too often. He is the singer for musicians, for those who prefer first and foremost an artist.

The only other concert of the week which is worthy of mention was the piano recital given by Leonard Borwick on Friday afternoon, but as Mr. Borwick is to give three other recitals I will defer more detailed criticism till a later letter.

Concerts were also given by Basil Marlo on Tuesday, by E. A. Breakwell on Wednesday and Miss Jean Newman on Thursday.

ZARATHUSTRA.

LONDON NOTES.

A national festival of British music will be held in London next year.

Everyone here is delighted to hear of Miss Ada Crossley's successful debut in New York.

Among the most interesting concerts yet announced for the summer season are two sonata recitals, to be given by Fritz Kreisler and Leopold Godowsky on May 28 and June 4.

His Majesty the King has signified his intention of being present at the smoking concert of the Royal Amateur Orchestral Society, to be given at the Queen's Hall on February 10.

Miss Caroline Montefiore, the American dramatic soprano, who is on a visit to London, is to sing at three private concerts within the next week. She has made a decided impression here.

Harold Bauer will play with orchestra Schumann's introduction and Allegro Appassionata, op. 92, and Liszt's "Todtentanz" at the Symphony Concert to be conducted by Henry J. Wood at the Queen's Hall on Saturday next.

LONDON MUSICAL PRODUCTIONS, 1902.

THE following works were produced in London during 1902:

Coronation anthems by Sir H. Parry, Sir F. Bridge, Sir W. Parratt.
Coronation odes by Dr. Elgar (words by A. C. Benson) and Dr. Cowen (words by Sir Lewis Morris).
Humperdinck—Choral setting, "Das Glück von Eldenhall."
Klughardt—Quintet in C, op. 79, flute, oboe, clarinet, horn and bassoon.
Vincent Thomas—Opera, "Eos and Gwevri."
Dr. Saint-Saëns—Entr'acte opera, "Phryné."
Otto Floersheim—Symphonic poem, "Consolation."
W. Berwald—Sonata, F major, piano and violin.
Michele Esposito—Irish Rhapsody for violin.
Frederick Cliffe—Scena, "The Triumph of Alcestis."
Rachmaninoff—Piano Concerto in C minor.
Miss Ethel Smyth—Opera, "Der Wald."
Emilio Pizzi—Opera, "Rosalba."
Dr. G. J. Bennett—Orchestral Suite in D minor (Peterborough).
Giuseppe Martucci—Sonata in F sharp minor, piano and cello.
Averkamp—Symphonic poem, "Lancelot and Elaine."
Dr. Hugh Blair, "Song of Deborah and Barak" (Worcester).
Herbert Bunting—Opera, "La Princesse Osa."
Tchaikowsky—Symphony No. 1, in G minor, "Winterträume."
Tchaikowsky—Symphony No. 2, "The Russian," in C minor.
Edward German—Opera, "Merrie England."
Dunhill—Quintet.
Erkel—Overture in B, "Hunyadi László."
Josef C. Holbrooke—"The Skeleton in Armour," symphonic poem.
Ludwig Thuillier—Romantic Overture.
Dr. Edward Elgar—"Dream Children," two orchestral movements.
Gouvy—"Petite Suite Gauloise."
August Enns—Overture to opera, "Cleopatra."
Vincent d'Indy—"Vallée de la Vierge," trilogy, Parts 1 and 2.
Jules de Swert—Cello Concerto in C minor.
Järnefelt—Symphonic poem, "Korsholm."
Gabriel Fauré—Suite, "Pelléas et Mélisande."
A. Simonetti—String quartet in D minor.
Sir A. C. Mackenzie—Part song, "Firm in Her Native Strength."

Sir A. C. Mackenzie—"Coronation March," orchestral.
Sir A. C. Mackenzie—Overture, "Cricket on the Hearth."
Sir A. C. Mackenzie—Suite, "London Day by Day" (Norwich).
Hans Koessler—Symphonic Variations.
Sir Arthur Sullivan—"Te Deum," Pesce Thanksgiving, St. Paul's.
Georg Schumann—Overture, "Liebesfrühling."
Georg Schumann—Orchestral variations of old German chorale.
E. A. MacDowell—"Sonata Tragica," piano, in G minor.
Ernest E. Blake—Symphonic poem, "Alastor."
Ludwig Schytte—Piano Concerto.
Liza Lehmann—Vocal quintet, "Lead, Kindly Light."
Liza Lehmann—Six Greek songs, "Cameos," with piano accompaniment.
W. H. Reed—Symphonic poem, "Among the Mountains of Cambria."
S. Krehl—Quintet, clarinet and strings.
Hans Huber—Symphony No. 2, in E minor.
Richard Strauss—Closing scene, "Feuersnöth."
Richard Strauss—Tone poem, "Ein Heldenleben."
Landon Ronald—Overture, "A Winter's Night."
Frank Bridge—Piano trio in D minor.
Frank Bridge—String quartet.
Baron Frédéric d'Erlanger—Piano quintet in C minor.
Baron Frédéric d'Erlanger—Andante Symphonique, cello and piano.
W. H. Bell—Two movements from suite, "Mother Carey."
W. H. Bell—"In the Night Watches."
W. H. Bell—"In the Fo'c's'le."
Karl Gramman—Novelette, piano and violin.
S. Coleridge-Taylor—Cantata, "Meg Blane."
S. Coleridge-Taylor—Three negro fantasias, violin.
Navtil—Incidental music, "Ulysses."
Navtil—String quartet in D minor.
Alberto Randegger, Jr.—Song cycle, "Children's Song."
Alberto Randegger, Jr.—"Barcarola Romantica," violin and orchestra.
Alberto Randegger, Jr.—"Wertha's Shadow," cantata (Norwich).
Percy Pitt—Incidental music, "Paulo and Francesco."
Percy Pitt—Five poems, baritone and orchestra.
A. von Ahn Carst—Dramatic cantata, "The Lay of the Brown Rosary."
Karl Gompertz—Sonata, piano and violin.
William Shakespeare—Dramatic overture, "Hamlet."
Hamilton Harts—Fantasia, two pianos.
H. Lane Wilson—Song cycle, "Flora's Holiday."
Dr. Henry Coward—Cantata, "Gareth and Linet."
Dr. Horatio Parker—Dramatic oratorio, "St. Christopher" (Bristol).
Dr. Horatio Parker—"The Star Song" (Norwich).
Arthur Hervey—Tone poems for orchestra, "On the Heights" and "On the March."
Arthur Hervey—Overture, "Youth."
Mascagni—Incidental music and "The Eternal City."
César Franck—Variationes, piano and orchestra.
Tchaikowsky—Overture, march and entr'acte from "Hamlet."
Georges Conus—"Scènes Enfantines," orchestral suite.
J. M. Rogau—Fantasia in Indian melodies.
Algernon Ashton—Piano trio in B minor.
Arthur Hinton—Symphony in C minor.
Herbert Bedford—Love scene from "Romeo and Juliet" (Norwich).
H. E. Gechl—Overture, "In the Hartz Mountains."
Hermann Goetz—Overture, "Francesca da Rimini."
Orlando Morgan—"The Fairyland," song cycle.
Constantin Sternberg—Piano trio in F sharp minor.
Benjamin Dale—Overture, "The Tempest."
David Clegg—Symphony in C minor, organ.
David Clegg—Tone poem, "Norse Legends," organ, trombone, drums and orchestra.
Dr. Joseph Parry—"The Maid of Cefn Ydfa," opera (Cardiff).
R. H. Walthew—Sonata, "Di Camera," in A flat, violin and piano.
Carlo Albanesi—Piano sonata in D minor.
Josef Frischen—"Herbonacht" and "Rhenish Scherzo," two mood pictures.
Max Schillings—Prologue to "Oedipus Rex."

Signor Carbone Declined It.

SIGNOR A. CARBONE, the well known singing teacher, was recently offered the position of vocal instructor in one of the largest and most flourishing Western conservatories. Although the position is a highly desirable one, and one much sought after, Signor Carbone declined to take it, and will remain in New York.



Mme. MACONDA, SOPRANO.

Management:

LOUDON G. CHARLTON, Carnegie Hall, New York.

ORATORIO, FESTIVAL, CONCERT AND RECITAL DATES NOW BOOKING.



GEORGE DEVOLL, Tenor, EDWIN ISHAM, Baritone,

OF LONDON, ENG., and BOSTON, MASS.

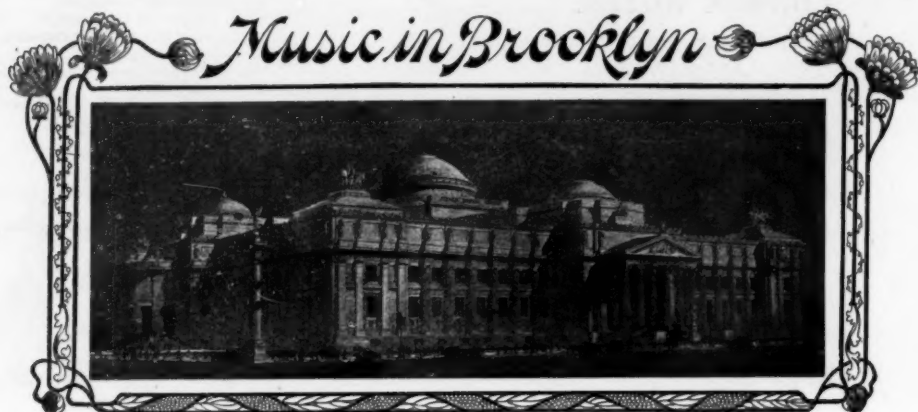
Returning from notable ARTISTIC SUCCESSES in LONDON'S most EXCLUSIVE SMART SET.

REPERTOIRE: Solos and duets of the very best ancient, modern, classical and popular songs.

ORATORIO, CONCERT and RECITAL ENGAGEMENTS now booking.

"AT HOME" MUSICALES A SPECIALTY.

SOLE DIRECTION, LOUDON G. CHARLTON, Carnegie Hall NEW YORK



“ALL the seats for the concert are sold” is the sentence printed in red display letters on a program sent out last week by the Brooklyn Institute. The announcement relates to the recital which Edward MacDowell will give at Association Hall tomorrow night (Lincoln's Birthday). The composer-pianist will play his own works, and the list includes the “Sonata Tragica,” an Arabesque, an Idylle, the Shadow Dance, the Scotch poem, “The Eagle,” three of the “Woodland Sketches” and three of the “Sea Pieces.” Is it any wonder that the house was sold out ten days before the recital? For the rare privilege of hearing America's most famous composer in a recital of his own compositions the members of the Institute pay 50 and 35 cents. The thing is ridiculous. The Institute membership dues are \$5 a year—10 cents a week—so that the actual outlay per member for the MacDowell recital amounts to 60 or 45 cents, according to the location in the hall. More than anything else, the Brooklyn Institute requires the services of someone competent to gauge musical values. There are at least 1,000 more persons in Brooklyn clamoring to hear MacDowell to whom admission must be denied because Association Hall has no available standing room. Leaving the artistic miscalculation out of it, the lack of business judgment is inconceivable. Through the proper managing MacDowell in such a program would have crowded the Academy of Music at double the prices asked by the Institute.

Another circular sent out by the Brooklyn Institute announces a special recital by Mme. Fannie Bloomfield Zeisler, one of the truly great pianists. This recital will also be given at Association Hall, and again the members of the Institute will not find it necessary to pawn their sealskin coats or gold watches in order to hear her. The same beggarly prices will prevail—50 and 35 cents. The date of Madame Zeisler's appearance is Wednesday evening (Ash Wednesday), February 25. This will be her program:

Caprice on Airs from the Ballet of the Opera Alceste.....Gluck
Originally composed for orchestra and transcribed for piano
by Saint-Saëns.

Etudes Symphoniques, op. 13.....Schumann
Marche Funèbre (third movement from Sonata, op. 35).....Chopin
Etude, op. 10, No. 7.....Chopin
Valse, op. 70, No. 1 (by request).....Chopin
Andante Spianato and Polonaise, op. 22.....Chopin
Passing Wedding Procession (No. 2, from Folkscenes, op. 19).....Grieg
A la bien aimée (valse), from Papillons d'amour (Souvenirs
Viennois), op. 59, No. 2.....Schuett
En forme d'Etude, No. 1, from Arabesques, op. 45.....Leshchitzky
(Dedicated to Mrs. Zeisler.)

Liebestraum (Notturmo), No. 3.....Liszt
Polonaise, E major.....Liszt

Undoubtedly there are many persons of moderate means to whom these recitals will be a boon, but some plan

should be thought out by which the wealthy members will be prohibited from securing tickets at 50 cents and 35 cents. The thing can and ought to be done if music in Brooklyn is to have a future. As it is now false standards are being encouraged.

With better management the MacDowell recital would have netted the Institute a handsome profit for the Endowment Fund. By reserving the family circle at the Academy of Music for members who could not afford to pay more than 35 cents, the work of educating the members in music would not be interrupted and at the same time members able and willing to pay more could have had their choice of seats in other parts of the auditorium.

Thursday of last week was a “Brooklyn Day” in the annals of music in Greater New York. In the afternoon Miss Maud Louise Kennedy, who is still a resident of the borough, gave her song recital in Mendelssohn Hall, Manhattan. In the evening Howard Brockway, the pianist, who was born in Brooklyn, but now lives in Manhattan, played at the Brooklyn concert of the Kneisel Quartet in Association Hall. Besides four of his own compositions Mr. Brockway played the piano part in the Quartet in B flat major, by Saint-Saëns. The hall was crowded as never before this season, and cordial applause was showered upon the pianist and the gentlemen from Boston. The Kneisels played first the Schumann Quartet in A minor and played it with the unflinching beauty of tone and expression that elevates Schumann's chamber music to high altitudes. Mr. Brockway's compositions, a ballade, “Dance of the Sylphs,” Nocturne and Capriccio, were the same which the composer played at the début of David Baxter, the Scotch basso, in Mendelssohn Hall last month. The “Dance of the Sylphs” and Capriccio demonstrate that the composer's style is improving, for these pieces were written after the Ballade and Nocturne. The form in the later works is better and the workmanship, too, is superior. In the Saint-Saëns Quartet Mr. Brockway's skill as a performer was marked, and, as a matter of course, gave great delight to the knowing. Mr. Kneisel, Mr. Schroeder and Mr. Svecenski performed their parts with the brilliancy indicated in the score. The never to be forgotten performance of the evening was the Spohr duet for two violins, played by Mr. Kneisel and Mr. Theodorowicz. Such unanimity, musical feeling and finish in execution recalled a chapter from glorious musical history. This was the last concert by the Kneisel Quartet in Brooklyn. More's the pity.

Madame Schumann-Heink and Timothée Adamowski will be the soloists at the next concert in Brooklyn by the

Boston Symphony Orchestra. The date is Friday evening, February 20. The program will be announced later.

Friday afternoon Mrs. Stuart Close gave a musicale at her home, 209 Hancock street. The pianist played numbers by Chopin, Paderewski, Liszt and Saran. Miss Susan Boise, soprano, sang a group of songs.

The first of four historical Chopin recitals was given at Music Hall last night (Tuesday) by Silas G. Pratt. The works played were from the Polish composer's first period:

Mazurkas Nos. 1 and 3, op. 6 and 7.
Nocturne in E flat, op. 9.
Study on the Black Keys and The Revolutionary, op. 10.
Romanza from Concerto, op. 11.
Nocturnes 1 and 2, op. 15.
Rondo in C minor, op. 16.
Mazurkas Nos. 1 and 2, op. 17.
Grand Valse in E flat, op. 18.
Spianato and Grand Polonaise in E flat, op. 22.

Thursday evenings, at the Greene Avenue Baptist Church, Tali Esen Morgan conducts the rehearsals of the Brooklyn Festival Chorus, a branch of the New York Festival Chorus. Händel's “Messiah” will be sung later in the season by Mr. Morgan's choir, and it is expected that 600 voices will assist the leader and soloists.

Leopold Winkler gives his second piano recital at Wissner Hall Friday evening, February 20.

Hugo Troetschel gave his third free organ recital at the German Evangelical Church, Monday evening of this week. Miss Ida Mollenhauer was the assisting vocalist. As usual Mr. Troetschel played a number of new and interesting works. The program follows:

Toccata in C.....Bach
Idylle in D flat (new).....Faulkes
Gavotte, from Twelfth Sonata.....Martini
Soprano solo, My Heart Ever Faithful.....Bach
Offertoire in E flat (new), Pour la Fête de l'Ascension.....Dubois
Grand Chœur, from Organ Sonata No. 7 (new).....Guilmant
Cantabile, from Organ Sonata No. 7 (new).....Guilmant
King's Coronation March (new).....Duncan
Soprano solo, O Fair, O Sweet and Holy.....Cantor
Pilgrims' Chorus, from Tannhäuser.....Wagner
Evening Star, from Tannhäuser.....Wagner
March, from Tannhäuser.....Wagner

A special musical evening service will be given on Sunday, March 1, at 7:45 o'clock, at the church, when Robert Schwalm's oratorio, “The Marriage at Cana,” will be sung.

Tonight (Wednesday) Edgar C. Sherwood, organist of the Church of the Saviour (Unitarian), on Pierrepont street, will give the first of two free organ recitals at the church. Mrs. Margaret Liddell Hegeman, the soprano, and Wilford Watters, the baritone of the quartet choir, will sing solos. Mr. Sherwood is a professional pupil of Edward Morris Bowman.

The program for this evening will be:
Concert Piece, op. 24.....Guilmant
Mr. Sherwood.
Song, Ave Maria.....Schubert
Mr. Watters.
Fantaisie and Fugue in G minor.....J. S. Bach
Largo (New World Symphony).....Dvorák
Pedal Rondo.....A. B. Plant
In Paradisum.....T. Dubois
Fiat Lux.....T. Dubois
Mr. Sherwood.
Air, Joan of Arc.....Bemberg
Mrs. Hegeman.
Sonata, C minor.....R. L. Baldwin
Mr. Sherwood.

At the second recital, Wednesday evening, March 11, Mr. Sherwood will have the assistance of Mrs. Wilford Watters, solo contralto, and Floyd McNamara, solo tenor, in the choir.

Mrs. HELEN TRUST
SOPRANO.

Vocal Recitals in English, French, Italian.

33 Grove End Road,
St. John's Wood, London, England.

MARY

Haydon

SOPRANO.

Concert Direction:
Remington Squire,
142 East 27th St., New York



JOSEPHINE S.

JACOBY

CONTRALTO.

ADDRESS

104 West 58th St., NEW YORK.

OSCAR SAENGER,
Vocal Instruction.

Teacher of Josephine S. Jacoby, contralto; Elizabeth D. Leonard, cont. alto; Madame de Pasquali, soprano; Sara Anderson, soprano; Hildegard Hoffmann, soprano; Mme. Marie Rappold, soprano; Elise Marshall, soprano; John Young, tenor; E. Léon Rains, basso; Joseph S. Baernstein, basso; Henri G. Scott, basso; and other prominent singers now before the public.

STUDIO, 51 East 64th Street, NEW YORK.
Telephone: 5456 79th.

GEORGE SWEET

The Renowned Baritone.

VOCAL STUDIO, 304 WEST 72D STREET, NEW YORK.

Some of his Pupils:
Georg Fergusson, Katherine Bloodgood, Carl Dufft,
Shanna Cumming, Maude Lillian Berri, Florence Mulford.

Mme. IDA KLEIN,
SOPRANO.

Formerly with Metropolitan Grand Opera Co.

CONCERT, OPERA, RECITAL.

Head of Vocal Department NEW YORK GERMAN CONSERVATORY
OF MUSIC, 33 West 43d Street.

PRIVATE STUDIO: 329 FIFTH AVE., NEW YORK.

Reception Hours: Tuesdays, 1 to 3.

ACCOMPANIST.

LOUIS DANNENBERG,
1845 SEVENTH AVENUE, NEW YORK.

TELEPHONE: 384 MORRISIDE.

PIANIST-TEACHER.

ST. LOUIS.

St. Louis, February 4, 1903.

A FEW evenings ago the Apollo Club gave its second concert of the season in the Odeon, the soloists being Miss Elsa Ruegger, 'cellist, and Mme. Kirkby Lunn, contralto. Charles Galloway, the musical director, conducted.

The Apollo Club is a male chorus of about seventy members organized some ten years ago by a few young men who were fond of music, and decided to meet and combine their efforts for their own amusement and that of their friends. During nearly all of this time the club was conducted by Alfred G. Robyn. At the end of last season Mr. Robyn resigned his position and Mr. Galloway was engaged as his successor. The work of the club at the first concert this season attained a very high degree of excellence. It is reported that a certain enthusiastic young person, unmindful of how her remark might sound from Mr. Robyn's point of view, complimented the singing of the club at this concert most extravagantly. Mr. Robyn's reply was, "That was to be expected. Didn't I drill them for eight years?" The pertinence of this remark was better appreciated at the last concert than at the first, for the work of the club by no means equaled that at the first concert, and the question is abroad in the land whether, as Mr. Robyn's spirit vanishes into the past, the work of the club will improve or degenerate?

The program of the concert was as follows:

Folksong	Kremsier
Apollo Club.	
Adagio Allegro	Boccherini
Miss Elsa Ruegger.	
L'Amour	Goddard
La Cloche	Saint-Saëns
Mme. Kirkby Lunn.	
Andacht	Popper
Spanish Dance	Popper
Miss Ruegger.	
Destruction of Gaza	De Rille
Apollo Club.	
Canzone di Taormina (Sicilienne)	M. V. White
One Spring Morning	Nevin
The Pretty Creature	Old English
Mme. Kirkby Lunn.	
Comrade Song	Bullard
Apollo Club.	

Miss Ruegger's work proved the most enjoyable of the evening. She is certainly a great artist in every sense of the word and has no rival among 'cellists in the affection of the St. Louis public.

Madame Lunn manifested the possession of a ponderous contralto voice better in quality the nearer she is to the listener. Her work was most interesting and pleasing. If she would improve her pronunciation and the carrying power of her voice so that the quality is not dissipated by distance, the critic would find himself practically disarmed.

On Monday evening, February 2, Madame Schumann-Heink gave a recital in the Odeon for the benefit of the St. Louis Protestant Orphan Asylum. Mrs. Johanna Hess-Burr played the piano accompaniments. The program was as follows:

Der Neugierige	Schubert
Rastlose Liebe	Schubert
Die Junge Nanne	Schubert
Die Allmacht	Schubert
Frauenliebe und Leben	Schumann
Wiegenlied	J. Brahms
Sapphic Ode	J. Brahms
Meine Liebe ist Grün	J. Brahms
Aria, Samson and Delilah	Saint-Saëns
Madame Schumann-Heink.	

A more exacting program than the above it would be very difficult to construct, and in the main Madame Schumann-Heink's work was all that could be desired, her

wonderful voice and dramatic ability constantly coming to the aid of her art as singer and giving her work a distinction rarely achieved in a recital program. She was best in the German songs. Her performance of the selection from "Samson and Delilah" was cumbersome and ungraceful, and little in keeping with the spirit of the music. A large audience was present and great enthusiasm prevailed throughout the evening.



While Mme. Schumann-Heink was giving her recital at the Odeon, the Castle Square Opera Company opened its fourth season in St. Louis at the Century Theatre to "standing room only." No other musical performances can compete with honest opera in St. Louis—the word "honest" because the mind reverts to certain fake performances imposed upon the people of this city on previous times during the last few years. Mr. Savage has always done what he agreed to do, has given the opera advertised with the artists originally announced; he has made a feature of the chorus and the chorus has made a feature of itself by its excellent work. The weak spot has always been the orchestra, but that seems better this year than heretofore. The opera chosen for the initial performance was "Il Trovatore," and although this work has been heard perhaps oftener than any other excepting "Faust," it will be continued throughout the week and probably to full houses. The cast was as follows: Miss Norwood, Leonora; Miss Ramey, Inez; Miss Ivell, Azucena; Mr. Sheehan, Manrico; Mr. Goff, Count di Luna; Mr. Boyle, Ferrando; Mr. Fulton, Ruiz.



The Sunday concerts at Hennemann Hall and the Odeon are drawing large audiences. Even Mr. Hennemann's classical programs are being well received and patronized by the best informed of our musical public to the extent of the capacity of his hall.



William Weil's band in the Odeon is doing better work than heretofore. It is evident that Mr. Weil learned considerably from the enthusiastic Creator last season, and his interpretations are thereby considerably improved.



Organ recitals are being regularly given by Arthur Ingham at the Second Presbyterian Church and Charles Galloway at St. Peter's Episcopal Church. These recitals are free, occur in the afternoon and bring together large numbers of enthusiasts of the gentle sex.



Homer Moore is organizing a madrigal club, to be composed of thirty-two of his pupils in vocal culture and singing. The club contains many of the best and most thoroughly trained voices in the city, nearly all of them being prominent members in church choirs. The club will be heard in Mr. Moore's pupils' concerts and in such other performances as its members may desire to appear in. The music to be studied will include madrigals, glees, part songs, and also, occasionally, excerpts from operas.

Francis Rogers' Dates.

FRANCIS ROGERS' dates for the current fortnight are:

February 5	—Philadelphia (J. S. Brock's chorus class).
February 8	—New York ("Samson," at South Church).
February 9	—Fitchburg, Mass. (with Arthur Whiting).
February 10	—Portland, Me. (with Arthur Whiting).
February 11	—Boston, Mass. (with Arthur Whiting).
February 12	—Norfolk, Conn. (with Bruno Huhn).
February 13	—Poughkeepsie (Vassar Choral Club).
February 15	—New York (Collendy-de Forest musicale).
February 17	—Albany (with Fannie Bloomfield Zeisler).

MAUD LOUISE KENNEDY'S RECITAL.

MISS MAUD LOUISE KENNEDY, a young Brooklyn singer, gave a recital in Mendelssohn Hall Thursday afternoon, February 5. The appearance of a new vocalist necessitates the usual analysis of voice and presence, and in both of these essentials Miss Kennedy has been blessed. Her soprano is sympathetic and lovely. With further study a great career is before the young woman. Her training, as far as it has gone, has been excellent, but truth compels the frank statement that Miss Kennedy does not sing well enough to interpret Schumann songs. In the matter of voice production Miss Kennedy could give lessons to many artists twice her age, and for this admirable foundation training all is due to Mme. Luise Cappiani, Miss Kennedy's teacher.

It was in the coloratura numbers, like the Polonaise from "Mignon," the Strauss Waltz and the Shadow Song from "Dinorah" that Miss Kennedy disclosed her beautiful, fresh, flexible voice and the Cappiani method.

The young singer was assisted by Charles O. Dies, pianist; Albert Quesnel, tenor, and F. W. Riesberg, accompanist. Madame Cappiani made some timely and instructive remarks on "Phonation and the Vocal Sounding Board." A large and appreciative audience recalled Miss Kennedy and the assisting artists.

The program included:

Sonata, op. 27	Beethoven
Charles O. Dies.	
Titania, Mignon	A. Thomas
Die Lotusblume	Schumann
O Sonnenschein	Schumann
Ah! lo so, Flauto Magico	Mozart
Miss Maud L. Kennedy.	
Aria, L'Arlesiana	Cilea
The Wildflower	Franco Leoni
Albert Quesnel.	
Waltz, Spring	J. Strauss
Maud L. Kennedy.	
Short Remarks on Phonation and Vocal Sounding Board.	
Mme. Luise Cappiani.	
Shadow Dance, Dinorah	Meyerbeer
Maud L. Kennedy.	
Prelude, D flat	
Polonaise	Chopin
Charles O. Dies.	
Duet, Ah morir, Ernani	Verdi
Albert Quesnel and Maud L. Kennedy.	

Miss Kennedy made her debut under the patronage of Miss M. R. Callendar, Miss de Forest, Mrs. J. T. T. Thompson, Countess Zampini Salazar, Mrs. Theodor Sutto, Mrs. Emil Thiele, Miss Ruth Walker, Mrs. J. F. Sidenberg, Mrs. Charles Albert Whitier, Mrs. Fred C. McLewee, Mrs. T. Dana Fitz Simmons, Mrs. Cunningham, Mrs. Laurence Bodkin, Mrs. P. H. Quin, Mrs. James Walsh, Mrs. Sutter, Mrs. Butler, Mrs. James Higgins and Mrs. Hedwig Stieglitz.

The Women's String Orchestra.

THE matinee concert by the Women's String Orchestra will be given at Mendelssohn Hall tomorrow afternoon. Francesco M. Guardabassi, baritone, will sing. Carl V. Lachmund, the conductor of the orchestra, has arranged a fine program. The numbers will be:

Suite, op. 7	Jan Brandis Buys
For string orchestra, harp and horn.	
Horn part played by Adolph Belz.	
Chant Hindou	Bemberg
Mr. Guardabassi.	
Violin obligato, Mrs. Schäffer; harp, Miss Burr.	
Air on G String	Bach-Wilhelmj
Moto Perpetuo, Etude de Concert, op. 120	Papini
Selections played in unison (thirteen solo violins).	
Group of songs—	
Malgré moi	Pfeiffer
Chanson de l'Adieu	Tosti
Neapolitan Serenade	di Capua
Mr. Guardabassi.	
Elegie, in memory of I. W. Samarín	Tschaiowsky
Fragment from Die Meistersinger	Wagner
Hungarian Sketch	Volkman
(Adapted for string orchestra by Carl V. Lachmund.)	

ZUDIE HARRIS

JENNY OSBORN

SOPRANO.

CONCERT,
ORATORIO,
SONG RECITALS.American Season, 1902-3,
After three years in Europe.

MANAGEMENT:

DUNSTAN COLLINS, 55 Auditorium Bldg., CHICAGO.

CONCERT PIANIST.

Season 1902-3 in Europe.

Address 110 Eisenacher Strasse, Berlin.

The Mendelssohn Trio Club.

(INCORPORATED.)

Alexander Saslavy, Violinist,
Victor Sörlin, Violoncellist,
Charles Gilbert Spross, Pianist.For Terms and Open Dates address N. VERT,
9 East Seventeenth St., New York City

WILLIAM FISHER,
331 W. 114th Street,
NEW YORK, N. Y.

Announces the
Exclusive Management of

ANDERSON-BAERNSTEIN

Soprano.

Basso.

HOLLAND NOTES.

THE HAGUE, JANUARY 25, 1903.

AS yet the new year has not brought peace in our troubled operatic life. The reader knows that there was a schism in the Dutch Opera of Amsterdam. Several artists of Mr. van der Linden formed a new company, and it was war to the knife between the new and the old Dutch Opera. Though it is very difficult to foretell in a case like this—for every day may bring a catastrophe, and the artists are not entirely reliable—but now things are looking better for Mr. van der Linden than for the New Dutch Opera. The latter, though disposing of popular members like Orelino and Pauwels, can't do much for want of artists and stage material. "Faust," "Pagliacci" and "Cavalleria Rusticana" are not sufficient to keep up the interest of the public, at least for a longer space, and opera concerts (fragments), always with the same few singers, are a meagre compensation. Of course the new orchestra and choir of the New Dutch Opera are not so well trained as those of Mr. van der Linden, who, moreover, has kept his old place in the great theatre of Amsterdam, disposes of a large company, and by the engagement of singers from abroad has been able to offer a great variety of spectacles to the public. He gave "Il Trovatore," with a German tenor; "Carmen," with a French one, and now he gives "Fidelio" (at Rotterdam), with his former pensionnaire Jan Tijssen. "Orpheus" (Gluck), "Tannhäuser" and "Romeo and Juliet" were the other performances of the last week; performances on the whole not much different from those given by the Dutch Opera before the schism. On the whole the public certainly gets more, and perhaps better, fare with the old than with the new company, and I think the end will be that the latter will give up the fight.

It is a pity that a young company like this that gave us back Mozart and Lortzing, and tried to give us Smetana, has not met with better fortune. Mayhap money will be found to continue, but these are hard times, and those who feel most for art are generally not at the same time those who have most money to spare.

The French Opera has at last succeeded in finding a light soprano who will do well, if not brilliantly. It is Madame d'Heilsson, a Belgian, and formerly a pupil of the celebrated Dyna Beumer (now the wife of M. Lecocq, chef d'orchestre of the French Opera). Madame d'Heilsson has made a favorable impression as Marguerite (of Gounod), still more so as Ophélie. (On that occasion the young Queen assisted for the first time this season at an opera performance.) It was high time, for more than half of the season has been spent with experiments and without bringing anything new. The first novelty was produced the 12th inst.; it was "Messaline," by de Lara. The music is very unequal. They say "Messaline" has been a success in several great towns, Monte Carlo, Nice, Rouen, Antwerp; here it has been received pretty coolly and I am not sure that it will be given often. The direction did put the new opera brilliantly on the stage, and the scenery, painted by Gérard van Hove, was generally admired. Of the three principal parts, only that of the tenor was well interpreted. As a second novelty, "Sapho," by Massenet, will soon make its appearance, Madame d'Heilsson being the protagonist.

In a few days Richard Strauss will come to this country

for a week or so; he will direct three concerts at Amsterdam, and one at Utrecht, mostly of his own works.

About "Parsifal" at Amsterdam the polemics are not yet at an end. The leader of the Wagner Society, Viotta, has strongly reproved in his own periodical, *Cacilia*, the performances in concert form, because at Amsterdam the choir was not invisible or placed at a distance, and the orchestra not sunk; under these circumstances the hearer could not get the right impression of the work. It seems to me that Viotta is in the right in this. We are to have soon at The Hague a Beethoven concert, under direction of Viotta; the Mass in C, the Phantasy, with choir and piano and the Ninth Symphony with choir. The orchestra will be composed of elements of The Hague only.

The influx of foreign artists is stronger than ever. Emma Nevada is giving "Liederabende" with great success. Already two foreign string quartets have visited us, and we had also the pleasure to hear Mr. Steindel, with his three boys of eleven, nine and five years, who play the piano, the violin and the cello, and play well. Perhaps the most noteworthy is that Father Steindel has the music before him, while the boys play everything from memory!

DR. J. DE JONG.

Julian Walker at Mount Vernon.

JULIAN WALKER sang for the Woman's Glee Club, of Mt. Vernon, recently with the usual success that has characterized his appearances this season. He sang Schubert's "Erlkönig." He also sang an encore, yet the demonstration of approval of his singing continued as Mr. Walker left the hall hurriedly in order to catch his train to reach Norwalk, where he sang again the same day.

Mr. Walker's close attention to study during the last year, together with his naturally beautiful voice and musicianship, have been the means of placing him in the front rank of the class of artists which he represents. Below is a press notice of the Norwalk concert:

The place of soloist was admirably filled by Julian Walker, who has a vibrant baritone voice of extended range, of the finest quality and under perfect control. His selection of songs in English, French and German exhibited the perfection of his enunciation and his power in the display of varied sentiment. All his numbers were so well rendered that special mention is most difficult, but he held his audience breathless to the end of a song, which he sang as an encore to his own accompaniment, and that was probably the most enjoyable.

A Prominent Contralto Weds.

MISS DOROTHY TAYLOR, the popular contralto of St. George's P. E. Church, recently resigned her position in the solo choir and married Dr. Beals, a prominent young physician and throat specialist of this city. Mrs. Beals is still in concert work, but has decided to rest awhile from church choir duties. Mrs. Beals has been having much success in concert and oratorio this season. Speaking of her singing in recital at London, Ont., recently, the Telegraph says: "Miss Dorothy Taylor, contralto, of New York, was in splendid voice and received encore after encore. Her selections fairly caught the house. Miss Taylor has a beautiful even contralto voice, and an exceedingly attractive presence." The Evening News, of Newark, speaking of Miss Taylor's singing of "The Messiah," says: "Mrs. Taylor-Beals possesses a mellow contralto voice, and left a pleasant impression of her vocal resources and her artistic equipment."

For the past two years Miss Taylor has studied singing and repertory with Arthur Russell.

MUSIC IN VIENNA.

VIENNA, JANUARY 21, 1903.

AMONG the most interesting events of the season was the first of the three Philharmonic concerts, at which Felix Weingartner directed. The other two will have Mottl and Strauss as chefs d'orchestre, so those that have not had the opportunity of hearing these famous virtuosi of the baton before will have an interesting occasion of making their acquaintance. Weingartner brought his own men, the Kaim Orchestra, from Munich with him. The program was composed of Berlioz's "Fantastic Symphony" and Liszt's "Divina Commedia Symphony." The orchestra was especially remarkable as regards the wind instruments, which possessed great fullness and clearness of tone. The string quartet was less powerful than rhythmical, but the ensemble was excellent, and after the "Walk to the Place of Execution" there was such a tumult of applause that it had to be repeated. Weingartner excels as conductor through the rhythm with which his beat is impregnated. It was not a very happy choice, however, to give us the Liszt work. It sounded a little weak after Berlioz. The tired audience felt that the program was a trifle too monotonously "satanic," and was heartily glad when it had a short glimpse of heaven in the "Magnificat," where the soprano and alto choir showed good training and excellent ensemble.

The whole Russian colony in Vienna was in attendance at the Russian Symphony concert directed by W. J. Safonoff, of the Moskau Conservatory and also of the Symphony concerts in Moskau, assisted by S. W. Rachmaninoff, composer and pianist, who played his own second concerto. Unlike Weingartner, who, after the manner of the modern conductors, travels with his own orchestra, Safonoff came to Vienna without his "body guard," and it was the Vienna Concertverein over which he swung the baton. The first number on the program, the "Pathetic Symphony," of Tchaikowsky, was exquisitely rendered under Safonoff's warm and intelligent direction. His is a perfectly quiet, serious manner. The Russian novelties as samples were very badly chosen. The "Sérénade," of Glazounoff, while reminding one slightly of Bizet, did not come up to that master's charm and color. Liadoff's musical joke, "A Musical Snuff Box," though it was well made, cannot be taken seriously, while Ippolitoff Iwanoff's "Im Aul," a scene from the "Caucasus," was not such a one as would quicken one's resolution to visit these pictured climes. The piano concerto, however, which Rachmaninoff performed at the piano, is a composition of great value pianistically, as well as artistically. The composer, however, should have remained behind his laurels, and left other hands to do the interpretation of his work. Mr. Rachmaninoff is doubtless a great musician, but between that and being a great pianist there are a good many octaves—and scales. Mr. Rachmaninoff's muscles did not suffice where he had himself marked *ffff*. The composer suffered through the player. The program ended with the Rimsky-Korsakoff musical pictures to the "Fairy Tales" concerning the Zar Soltan, which met with good success.

Camilla Landi gave her third and "farewell" concert the other evening with the assistance of Florizel von

I. EDWARD SUCKLING

Manager and Agent for

JOSEFFY

AND OTHER CELEBRATED ARTISTS.

Address:

STEINWAY HALL,

109 East 14th Street, - NEW YORK.

GLENN
HALL

TENOR.

Address
DUNSTAN COLLINS,
55 Auditorium Building, Chicago, Ill.

VAN YORX

Tenor.

Under
Management of
ARTHUR F. GOODRICH,
6 East 17th St.,
NEW YORK.

MR. GREGORY

HAST

ENGLISH TENOR.

Management: Loudon G. Charlton, Carnegie Hall, New York.

Return
Engagement
AMERICA,
January,
February,
March,
April,
1903.David Baxter, Eminent
Scotch Basso.

IN AMERICA BEGINNING NOVEMBER. ORATORIO, CONCERT AND RECITAL.

SPECIALTY: SCOTCH BALLAD RECITALS.

TOUR NOW BOOKING.

SOLE
DIRECTION: LOUDON G. CHARLTON, CARNEGIE
HALL.

Reuter, violinist, and Secchi-Bouci, tenor. Miss Landi, who has a beautiful contralto, is a great favorite of the Vienna public, but, according to her own feelings, the reception which has been accorded her this time was not enough enthusiastic, and so this concert brought other than artistic effects with it. Miss Landi began with the well known "Samson and Dalilah" air, which she, with her beautiful alto voice, sang exceptionally well. Then came little Florizel von Reuter. He is truly a child wonder, and received a veritable ovation. When Landi came out to sing some Italian songs, which constituted her next number, she acted sulkily toward the audience, almost turning her back, and at first her voice was full of tears. The affair promised to resemble that of Patti. Huter-mann was, however, saved from a tragic ending by Landi's superb rendering of Massenet's songs, which filled the audience with enthusiasm, and after the storm brought out the sun—smiles on the face of Camilla Landi. In the artists' room Florizel's proud mother showed the birth certificate of her son to all doubting ones, of which there were not a few. Secchi-Bouci, whose real name is Giuseppe, and who is a brother of Alessandro, who sang here last year with such great success, does not need an assumed name to distinguish him from his brother. In the second Cucini concert, of which I heard only the last two numbers, his voice pleased me better than at the Landi concert. True, it is not so fresh, not so round in quality as that of Bouci, Jr., but it is none the less a big voice, which, though slightly worn, is still very agreeable to listen to. Of Alice Cucini, I can only say that she is especially an opera singer and not at her best on the concert platform. She has an immense range, but her singing lacks those fine nuances which are demanded today of the concert singer, those small details which pass unnoticed in the glamor of the footlights, but strike the ear in lieder.

Three comic operas of great merit are running in Vienna at present, one by the popular pianist, Alfred Grünfeld, "The Sport," and two by Franz Léhör, "Vienna Women" and "The Rastelbinder." Mr. Léhör, from being conductor in one of the large cursaales here, where marches, &c., of his own composition have long enjoyed popularity, has grown into a full fledged opera composer, the idol of the ladies, the hero of the hour in Vienna. His opera, "The Rastelbinder," which promises to be the success of the season, has been acquired by the Central Theatre, in Berlin.

A very young violinist, Miss Amélie Heller, appeared in the Grosser Musikvereinsaal, assisted by the well known and so popular tenor, Leo Slezak. The object of the concert being a charitable one, for the benefit of soldiers' widows and orphans, under the patronage of the Archduke Ludwig Victor, who was present, the real musical public was but slightly represented, whereas military uniforms flourished galore. Miss Heller's program, however, was a sufficiently serious one even for an audience of musicians, for she commenced with the Wieniawski Concerto, played the first movement of the Second Bruch and the Fantaisie Appassionata of Vieuxtemps, with orchestra, and two selections with piano accompaniment, which I did not stay to hear. Miss Heller, in spite of flowing golden locks and rather short skirts, makes the impression of being rather mature, not only physically, but

artistically. Possessed of a calm which many older artists might envy, a full tone and extraordinary technic, she played the Wieniawski Concerto with great verve and spirit, and it was to my mind her best performance during the evening. In the Bruch and the Vieuxtemps Fantaisie one might reproach Miss Heller with a lack of personal sentiment, showing here and there in neglect of melodies, bits of phrasing, details in fact. This we can attribute to the youth of the artist, and say in all truth that if she continues on the path on which she has begun we are sure it will bring her very high up in the ranks of violinists. She had much applause, especially after a slight mishap, which occurred in the last movement of the Vieuxtemps selection, where, after coming to a dead stop, she had to recommence three times before at last continuing the movement. She gave several encores and received such a wealth of bouquets in all sizes, shapes and colors that the stage resembled some beautiful garden and the piano a huge flower bed. Of Slezak's voice I can only state that it seems to grow constantly more powerful and sweeter in quality. On the air from Boieldieu's "White Lady" he sang magnificently, dramatically, and then with superb tenderness a beautiful mezza voce. In the group of songs which followed, Beethoven's "Ade-laide," Schubert's "Impatience," Rubinstein's "A Tear" and Henschel's "Morning Hymn," the first and last pleased most, the former given with great depth of sentiment, the latter with immense grandeur. The public redemanded the Rubinstein as well as the Henschel, and gave Slezak an ovation.

L. D. S.

ORATORIO IN NEWARK.

THIS has been a busy musical season in Newark, and an unusual number of recitals and solo concerts have been offered the music lovers of that city. A remarkable feature of the winter's music has been the number of oratorio concerts and oratorio services. The two most active organizations in this field, in fact the only choruses presenting oratorio regularly, are the Schubert Vocal Society and the Peddie Memorial Choir, both under the baton of Louis Arthur Russell, who is also organist at the First Baptist Church. In December Mr. Russell directed the former chorus in a performance of Max Bruch's "Arminius," the occasion being recorded by the press of the city, as are all of the great triumphs of the society. The assisting artists were Miss Anna L. Clary and Messrs. Rieger and Miles, of New York. Later in the month the Memorial Choir gave Mr. Russell's annual performance of "The Messiah," with the assistance of Miss Myrtle Tandel, Miss Alice van Nalts, R. C. Campbell and Percy Hemus. The News speaks of this concert as follows:

"* * * The chorus sang confidently, neatly and spiritually, and secured pleasing results in all its undertakings." Speaking of Miss Alice van Nalts, contralto, a member of Mr. Russell's artist classes, the News said: "Miss Alice van Nalts, of this city, maintained her reputation as a reliable and ingratiating singer by interpreting 'O Thou That Teltest' and 'He Shall Feed His Flocks' in a way that was notable for purity of enunciation, justice of feeling and grace in phrasing." The News also commends the other members of the quartet for their artistic work, giving special praise to Mr. Hemus.

Mr. Russell's oratorio plans for the next month include Lenten performances of Schumann's "Manfred" music, and of Massenet's "Eve," by the Schubert Society, and a per-

formance of "St. Paul" on February 15 by the Memorial Choir. During Lent the latter organization will also give a performance of Spohr's "Last Judgment," all of which makes a full season of oratorio for one city, and the spring concerts are yet to be announced.

At all of these oratorio performances the best available talent is engaged for the solo numbers. For the coming events there have been already engaged Miss Effie Stewart, Herbert Witherspoon, Theodore Bjorksten, Miss Alice van Nalts and H. M. Barrenblatt.

Boston Symphony Orchestra Pension.

COL. HENRY L. HIGGINSON, the founder and supporter of the Boston Symphony Orchestra, has written a letter to the public, which was printed in all the Boston papers Thursday.

Following are the passages of interest:

"For many years I have been uneasy about the future of the musicians, for the time will surely come when they can play no more. I have, therefore, wished to establish a pension fund in some fashion. Now, the members of the orchestra themselves have prepared for their own benefit such a plan, which rightfully claims my assistance.

"The fund will come from a yearly assessment on each member of the orchestra and from two yearly concerts which the orchestra will give for its own benefit—concerts out of the regular course. Our public may be sure that the men will play their best, and that they will choose music which will be good and refreshing.

"For the permanence and quality of the orchestra, which has done so well for the public, I ask this public, which has always been most generous and kindly toward the orchestra and toward me, to aid the two concerts of this year and every succeeding year by filling the hall and by treating the orchestra with hearty applause."

Such pension funds for musicians and for their widows and children have been established by most of the European orchestras, and the system works very successfully indeed.

Kingsley Organ Recital.

BRUCE G. KINGSLEY'S second recital occurred at the Second Church of Christ, Scientist, Sixty-eighth street and Eighth avenue, last Thursday evening, February 5, at 8:30.

The New Haven Saturday Chronicle recently printed the following regarding his second recital:

Mr. Kingsley has a superb instrument at his command, and the instrument has as superb a commander in Mr. Kingsley, for at this second recital he further confirmed the impression made at his first appearance, that he is a master of his art.

Personally I do not care for orchestral transcriptions played on the organ, but when they are pieces rarely heard in our orchestral concerts and interpreted by a master of tone, color and execution, they do not fail to interest.

Especially suited to the organ is the Adagio Cantabile from the Beethoven Septet, and on the grand instrument of this church Mr. Kingsley made much of this beautiful composition.

One was reminded of the fact that the overture to "Romeo and Juliet," by Tchaikowsky, is too seldom heard in our symphony concerts.

Mr. Kingsley revealed much of the beauty and grandeur of this number in his own arrangement from Tchaikowsky's score. To me it was the most delightful number on the program. Of the strictly organ music, the concerto by Handel and Fugue in D major by Bach were interpreted in a manner to show the splendid technic and deep musical feeling of the performer. Mr. Kingsley will no doubt be in demand as a concert organist. I believe he intends giving a transcontinental tour. He has a large class of pupils, giving instruction on the magnificent four manual organ.



LOUDON G. CHARLTON, Carnegie Hall, New York,

HAS THE HONOR TO ANNOUNCE

Mlle. ZÉLIE de LUSSAN

For a Trans-Continental Tour in Recital, beginning November.

TOUR NOW BOOKING.

SELECTIONS FROM HER FAMOUS OPERA ROLES A PROMINENT FEATURE.

SEASON 1902-1903—For Concerts, Recitals and Oratorio.

SUZANNE ADAMS

(Soprano Soloist Worcester Festival, October, 1900)

MAX BENDIX AND

HEATHE-GREGORY

MANAGEMENT

THE **C. L. GRAFF CO.**

Carnegie Hall,
NEW YORK.

LLOYD RAND,

His First Season in America.

LEO STERN

AND

Mme ROSA LINDE.



BOSTON, MASS. February 7, 1903.

MISS EDITH ELLSBREE, who recently sang before the Alliance Française at the Tuileries, illustrating the lecture of M. Bary upon the Chanson Populaire of Paul Tierrot, scored a most decided success. The songs were six in number and all of them difficult; they were not given to Miss Ellsbree until Thursday evening, and she sang them on Saturday afternoon. Not only did Miss Ellsbree receive congratulations and compliments for her singing, but also for her beautiful French, everyone present thinking she must be a French girl or else that she had lived and studied many years in Paris. Miss Ellsbree has a beautiful soprano voice, which she uses well and artistically; she has been heard to advantage in concerts during the winter, and it is a pleasure to know that a brilliant future awaits this young artist. Miss Ellsbree is a student who thinks no pains too great to get the best results in her art. She has all the qualifications for success, is a fine musician and her own severest critic.

Charles A. Williams has been appointed manager of Chickering Hall.

Of Stephen Townsend's singing in "Hiawatha" with the Cecilia Society, the critics have the following to say:

Of the soloists, Mr. Townsend emerged with most credit. He sang in excellent style, well sustained, with dignity and moving ardor. His delivery of "Hiawatha's Farewell" and the "Message of the Blackrobe" was replete with poetic suggestion.—Advertiser.

Mr. Townsend gave dignity, earnestness and truth to Hiawatha's dicta.—Herald.

Mr. Townsend sang with his habitual good taste.—Journal.

Miss Adah Campbell Hussey is one of the young singers who has plenty of engagements during the season. January 23 she sang for the Caledonian Club, at Newtonville on the 25th, Brockton 26th, Middleboro 28th, and on January 29 at a musicale given by Mrs. Dwight Blaney at her residence on Mount Vernon street. Miss Hussey's songs were by Brahms, Henschel, Franz and Cesar Cui.

Miss Mildred Daniels, pupil of Mrs. Sargent Goodelle, recently sang a number of Mr. Gilberte's songs at one of his "at homes." The songs were beautifully rendered by Miss Daniels, who has a fine contralto voice, and who sings with a great deal of style and finish.

At the monthly recital of pupils of Hans Schneider at Providence, R. I., recently, which was attended by many relatives and friends of the pupils, the following were heard: Bella Feinstein, Maybelle Mackie, Olivette Temple, Agnes Holland, May A. Dempsey, Grace T. Goldthwait,

Lillian Riccius, Bertha L. Wade, Sadie Conaty, Bertha L. Sheldon, Viola L. Pratt, Kate Lowe and Ina M. Guptill.

At a concert given in Brockton, January 28, the artists were Miss Gertrude Miller, Miss Adah Campbell Hussey, Clarence B. Shirley, Arthur Beresford, Miss E. G. Rushmore and Frank O. Nash as accompanist.

Two of Miss Pauline Woltmann's recent press notices are reproduced, showing the success this young singer has met with:

Miss Pauline Woltmann, mezzo contralto, sang in Worcester for the first time. She comes from Boston, where she occupies a high position among vocalists and musicians. She is a stunning looking young woman, and the audience was captivated both by her appearance and her voice. There is a beauty of tone and culture about her voice and singing that was exceedingly pleasing, while she added expression and dramatic force when she desired the best effects.—Worcester Telegram.

Miss Woltmann added to her laurels by her rendering of the "Fac ut portem." This was sung with much feeling, and the rich tones of her voice appealed to her hearers. Her voice is well modulated and full of color, and she sings with much expression.—Brockton Enterprise.

Heinrich Schuecker, harpist of the Boston Symphony Orchestra, was the soloist at the concert given by the Mendelssohn Club in Bangor, Me., February 2. Mr. Schuecker's numbers were:

Harp soli—	
Fantaisie Caprice.....	Parish Alvares
Serenade	Parish Alvares
Preghiera	Alvares-Rossini
Fantaisie	Saint-Saëns
Menuet	Saint-Saëns
Mazurka	E. Schuecker

The first meeting of the Brookline Choral Society was held Tuesday evening in the hall of the Pierce Grammar School in that town. The next meeting will be held February 9.

The second piano recital by Mark Hambourg will be given at Chickering Hall on Saturday afternoon, February 21.

The Harvard Glee and Mandolin clubs are to celebrate St. Valentine's Day this year by a concert which will be both attractive and interesting.

George Shepard's annual concert will be given in Chickering Hall on Friday evening, February 27.

A recital by Alma Webster-Powell and Eugenio de Pirani, at which many of the latter's late compositions will

be played and sung, will be given in Chickering Hall, on Tuesday evening, February 24.

The last public recital by Miss Helen Henschel will be given in Chickering Hall, Wednesday evening, February 18, in Miss Terry's course.

The Adamowski Trio are to give a concert in Chickering Hall February 26.

The North Attleboro (R. I.) Choral Union gave its first concert of the present season last week. The Auditorium was completely filled with an appreciative audience. The concert opened with Dr. Jordan's new "America," which was well sung and well received. This was followed by a new song, "Gypsy John," by the same composer, sung by Berrick Schloss. Then followed part songs, interspersed with solos, by Mrs. Allston Williams, Mrs. Dorothy Miller and Frederic L. Martin, basso, all of which were received with favor. Rossini "Stabat Mater" formed the second part. Edward S. Roberts was the accompanist. Dr. Jules Jordan conducted.

At the third recital of the season by the Lowell (Mass.) Orchestral Society the soloists were: Horn quartet, from Boston Symphony Orchestra, A. Hackebarth, H. Lorbeer, Fr. Hein, C. Schumann, Herman Hecker, Z. I. Bissonette.

Frederic Martin will give a recital in Association Hall, Worcester, February 19. The first section of his program will be "Hear Me, Ye Winds and Waves," "Julius Caesar," Händel; "La Callemia," "Barbier de Séville," Rossini; "Qui S'degno," "Magic Flute," Mozart, and the "Vulcan Song," from "Philemon and Baucis," Gounod.

The second division will include the "Am Meer" and the "Aufenthalt," by Schubert; "Feldenkamkeit," by Brahms; "Widmung," by Schumann, and "Ich wandle unter Blumen," Meyer Hulmund. The last section of the program begins with Rubinstein's "The Asra" and Haton's "Bid Me to Live."

"The Pilgrim's Song," Tchaikowsky; "At Twilight," Nevin; "The Bedouin Love Song," Chadwick; "Had a Horse," Korbay, and the "Border Ballad," by Cowen, are some of the other numbers, and the program concludes with the old English ballad, "The Pretty Creature."

Tennyson's "Princess," with interpretative readings and songs, will be given for the first time in Boston in the new ballroom of Hotel Somerset, Saturday, February 28, by Mrs. Walter Stokes Irons, reader; Mrs. Frances Duntun Wood, soprano; Heinrich Schuecker, harpist, and Mrs. Langdon Frothingham, pianist, in aid of the South End Day Nursery Building Fund.

A concert by Arthur Hochman, the pianist, will be given at Steinert Hall for Tuesday evening, the 17th inst.

Arthur Whiting's song cycle, "Floriana," will be sung in Steinert Hall next Wednesday afternoon.

The Boston Singing Club's concert takes place next Wednesday evening, February 11, in Tremont Temple. The club will have the assistance of a complete orchestra. The program includes selections from "Rosamunde," "Iphigenia in Aulis," "Idomeneo," "Oberon," "Euryanthe," "Der Freischütz," "Orlando," "William Tell," "The Queen of Sheba" and "Genoveva." The list calls for thirteen solo voices in incidental solo and quartet numbers. Miss Resse-Davies, Miss Clara M. Drew, Bruce W. Hobbs, of the

MARY LOUISE CLARY

CONTRALTO
REMINGTON SQUIRE, Manager.
 New Address: 142 East 27th St., New York.
 TELEPHONE: 2442 MADISON.

First American Tour of
Mme. ROGER-MICLOS
The Famous French Pianist.
 Management of **L. M. RUBEN, 108 Fifth Avenue, NEW YORK.**

Apollo Club; Wirt B. Phillips and Charles Delmont, all prominent Boston singers, will assist.

Felix Fox announces his forthcoming concert of chamber music for the evening of February 26 in Steinert Hall. The program will consist chiefly of two modern ensemble works.

Mme. Fannie Bloomfield Zeisler's annual Boston recital is announced for Saturday afternoon, February 21, in Steinert Hall.

Herbert Witherspoon, who will give a song recital in Steinway Hall next Tuesday afternoon, will have the assistance of Wallace J. Goodrich as pianist.

The Lenten series of four chamber concerts will be given on three Wednesday evenings and one Thursday evening, in Chickering Hall. The course opens on February 18 with a recital by Miss Henschel, assisted by Miss Smith. At the second concert, February 26, the Adamowski Trio (Mme. Szumowski-Adamowski, T. Adamowski, Josef Adamowski) have the program in charge. The third concert, on March 4, will be given by Miss Alice Robbins Cole and Francis Rogers, and the fourth concert, on March 11, by Mrs. Richard J. Hall, George Proctor, Heinrich Schuecker, Josef Keller, C. Barth, A. Heindl, J. Helleberg, A. Debuchy, A. Hackebarth and Fr. Hein.

The eighth concert of the Dorchester Choral Society was given Friday evening in Whiton Hall, Dorchester. It was the first concert of the season. The chorus of about eighty voices was conducted by James W. Calderwood. The miscellaneous program comprised selections from Bach, Barnby, Franz, Jouberti, Fanning, Pitt, Parker and Wagner. The assisting artists were Miss Sarah Belle Huff, Heinrich Schuecker, harpist, and Miss Lucy Dean, accompanist. Miss Aleena R. Andrews was accompanist for the society.

The Hoffmann String Quartet will give their second chamber concert in Steinert Hall next Tuesday evening.

Bozea Oumiroff announces a recital to take place at Steinert Hall February 24.

The executive committee of the Handel and Haydn Society, assisted by Fred P. Bacon, for many years in charge of the musical department of the Boston Herald, is preparing a commemorative record of the origin and doings of this old musical organization, as a souvenir to be presented to the patrons of a concert announced for Sunday evening, March 8, in aid of the permanent building fund of the Handel and Haydn Society. The book will be about 9x12 inches, of 100 or more pages, and in addition to many facts regarding the society will include reproductions of scenes connected with its earlier history, documents and programs associated with its beginnings, portraits of present and past officers, and much else that will undoubtedly prove of value.

Mrs. Winfred Powell, soprano, will give a song recital in Steinert Hall, Thursday, February 26.

At the Hunnewell Club, Newton, Thursday evening, a concert of vocal and instrumental selections was given by

Mrs. Mary M. Brackett, Mrs. George B. Rice, Mrs. Edith N. Porter, George J. Parker and George B. Rice.

The rehearsals are progressing for the amateur minstrel show to be given on the evenings of February 16 and 17 in Copley Hall for the benefit of the Sharon Sanitarium.

The Newton Centre Orchestral Club held its midwinter concert in Bray Hall, Thursday evening. Among the members who took part were Mrs. Osgood, the Misses Dennis, Cooper, Philbrick, Kimberly, Burleigh, Manson, Wildman, and Messrs. Sheldon, Wagner, Low, McLellan, Willard, Shaw, Wright, Morton, Svedeman, O'Donald, King, Church, Gardiner, Williams, Gebhart, Jackson and Kelley.

The following are the municipal concerts arranged for next week: Thursday, February 12, St. Patrick's School, Roxbury; soloists, Mrs. Galbraith and Carl Webster; Friday, February 13, St. Alphonsus Hall, Roxbury; soloists, Mrs. Bertha Cushing Child and Edwin Franklin.

Dubois' "Paradise Lost" will be sung by the Handel and Haydn Society tomorrow evening in Symphony Hall. The soloists include Mme. Camille Seygard, Mme. Louise Homer, Andreas Dippel, Emilio de Gogorza, Marcel Journet and Stephen Townsend, of this city.

At the fourteenth concert of the Boston Symphony Orchestra, Saturday evening, February 7, the program was: Overture to the opera, The Water Carrier.....Cherubini
Two movements from the dramatic symphony, Romeo and Juliet, op. 17.....Berlioz
Love Scene: Adagio. Queen Mab, Scherzo: Prestissimo. Trio: Allegretto.
Tone poem, Death and Transfiguration, op. 24.....R. Strauss
Symphony in E flat major, No. 3, Rhenish, op. 97.....Schumann
Lebhaft. Scherzo: Sehr massig. Nicht schnell. Feierlich. Lebhaft.

Dr. Hanchett in the West.

DR. HENRY G. HANCHETT gave one of his instructive analytical piano recitals recently before the Rubinstein Club, of Oak Park, Ill. His subject was "The Paris of Musical History."

As illustrations Dr. Hanchett played these numbers:

Chromatic Fantaisie in D minor.....Bach
Sonata in B flat (Breitkopf Selected Edition, No. 18).....Scriabin
Sonata Pathétique in C minor, op. 13.....Beethoven
Rosamund Variations (in part), op. 142, No. 3.....Schubert
Minuet from Fantaisie, op. 78.....Schubert
Fantaisie, op. 3.....Debussy
Media.....Sherwood
Gnomes (Dance of the Gnomes).....Liszt
Waldeinsrauschen (Forest Murmurs).....Liszt
Etude in E major, op. 10, No. 3.....Chopin
Polonaise in A flat, op. 53.....Chopin

The Christian Advocate of January 15 contained an interesting and timely article by Dr. Hanchett entitled "Who Cares for Music?"

In his concluding paragraph Dr. Hanchett answers his own interrogative by saying:

"Who cares for music? Not those who insist that it must please them if it is to be called music regardless of their own attainments or the standard of art, but here and there a soul full of love and yearning, and harmony, and beauty, and hope, and peace and the divine life; a soul that has learned the power residing in tones artistically combined, and that seeks communion with other souls and with the 'Oversoul.'"

CONNECTICUT VALLEY NOTES.

SPRINGFIELD, Mass., February 7, 1903.

THE three singing societies of the Connecticut Valley—the Vocal Club, of Northampton; the Schubert Club, of Holyoke, and the Orpheus Club, of Springfield—as noted in these columns some months ago, accepted the calumet, and the past week the united male choristers gave concerts in these three cities—Wednesday evening at Holyoke, Thursday evening at Northampton, and last evening in this city. They were assisted by twenty members of the Boston Festival Orchestra, Miss Irene F. Dickinson at the piano, and Frederic Martin and H. P. Eastwood as vocalists. John J. Bishop, the leader of the Orpheus and Schubert clubs, directed the Springfield and Holyoke concerts, and Ralph L. Baldwin, the leader of the Vocal Club, directed the Northampton concert.

Since the programs were in all essential particulars the same, last night's concert may be briefly characterized. The attendance was the largest in the history of the Orpheus Club. Eight choral numbers (two unaccompanied) and four orchestral selections were rendered. Barring numeric limitations, the orchestral part of the program was performed with satisfaction, but the work of the 150 male voices gave these concerts their distinction. Of the eight choral numbers, Ralph L. Baldwin's scoring of Kipling's "Hymn Before Action" excited the most interest; Dubois' "Briar Rose," and Franz Mair's Finnish "Suomi's Song" gave most satisfaction, and Grieg's "Discovery" and Mendelssohn's double chorus, "To the Sons of Art," were the best rendered.

Measured by standards higher than local, Mr. Baldwin's composition strikes one as a piece of work of unusual merit. It contains musical ideas of no commonplace order, and expresses the thought and action of Kipling's verses admirably. The men sang the local composer's chorus excellently. Mr. Baldwin conducted his own composition, and less lavish distribution of dynamics would have made his music more effective.

The other choral numbers were the "Pilgrims' Chorus," from "Tannhäuser"; "God's Glory in Nature," by Beethoven, and a selection from Handel's "Israel in Egypt." It is easy to find flaws in all popular choral work, but last night's performance did not give the chronic fault finder a chance to fall into the hands of Satan. There were weak points, to be sure, but most of these were inherent in popular choral performances. Tenors, for example, were none too plentiful, but the tenor is rapidly becoming an extinct musical species, and Mr. Bishop is not to be blamed if the Connecticut Valley crop is inadequate. Mr. Bishop's forces gave evidence of musical training of no mean order. They obeyed their leader, sang with power and intelligence, and in the opening and closing members gave evidences of real artistry. These concerts add promise to the forthcoming county musical festival. Mr. Bishop and his affiliated clubs may be trusted to give us a series of altogether worthy performances.

S. C. Bennett, Composer.

S. C. BENNETT, the vocal teacher, is devoting his spare time to composing. During the past year he has written songs and two acts of an opera. There will be sung a recital by Bennett pupils in March, and if favorably received, Mr. Bennett will proceed to complete the opera which has a libretto of three acts. Mr. Bennett, William G. Stewart and W. H. McDonald established the American School of Opera, but Mr. Bennett withdrew from the work to devote himself to private teaching.



Miss FEILDING ROSELLE,
Mezzo-Contralto.
ORATORIO, RECITAL and OPERA.
ADDRESS:
221 West 44th Street, NEW YORK.

ETHEL L. ROBINSON
(LONDON CONCERT DIRECTION)

Telegrams: 11 Wigmore St., Cavendish Square, W.,
"Musikchor, London." LONDON, ENGLAND.

MISS ETHEL BAUER,
Pianist and Pianoforte Teacher.

166 Adelaide Road, LONDON, N. W.

"Miss Ethel Bauer has been for several seasons my distinguished pupil and is in the highest degree qualified both as a pianist and a teacher of my method of pianoforte technique."—LASCHEZINSKY.

R. WATKIN MILLS

ENGLAND'S EMINENT BASSO. Assisted by M. EDUARD PARLOVITZ, the noted Polish Pianist.

IN AMERICA, MARCH, APRIL and MAY, 1903.

Can be secured for ORATORIO AND RECITALS.

Under the Sole Direction of W. SPENCER JONES, Brockville, Canada.

JESSIE DAVIS, PIANIST,
CONCERTS-RECITALS-LESSONS.
163 Massachusetts Avenue, BOSTON, MASS.

Alfred Y. Cornell, TENOR.
TONE PRODUCTION and ARTISTIC SINGING.
508 Carnegie Hall.
Organist and Choirmaster Calvary M. E. Church.
N. B. Specialty: Oratorio Teaching and Artistic Song Interpretation.

RARE OLD VIOLINS
Remarkable values in fine old instruments from \$50 to \$10,000. Largest and finest collection in the world. Send for a copy of our Catalog, just issued, containing Biographies, Facsimile Labels, Etc. Easy Terms.
LYON & HEALY, 133 Adams St., CHICAGO.

New Hotel Bellevue.
NEW, MODERN, FIREPROOF HOTEL.
BEACON STREET (near Tremont Street),
BOSTON, MASS.
Central Location. European Plan.
HARVEY & WOOD.

FRANCIS ROGERS
BARITONE.
Oratorio, Concert, Recitals, Etc.
Address: Wolfsohn Musical Bureau, 181 East 17th St.
or 26 East 33d Street, New York City.

MUSIC IN MINNEAPOLIS.

MINNEAPOLIS, Minn., January 31, 1903.

THE Dilettante Mandolin Orchestra will give the first concert of a series of three February 15, in the Lyceum Theatre. The orchestra will give several numbers entirely new to the Minneapolis public. Miss Frances Vincent, soprano, will sing, and Leon Tinker will give a mandolin solo.

The choir of the Central Baptist Church, under the direction of Leilah Stevens, the organist, will give the following program Sunday evening: Anthems, "I Love the Lord," "Come Unto Me" (Lynes); Miss Mabel Otis and Hal Stevens will sing the duet, "My Faith Looks Up to Thee," and Mrs. Brown Hawkins will sing "Just as I Am," by Cutter.

The annual open meeting of the Ladies' Thursday Musicales will be given next Friday evening, February 6, in the First Baptist Church. The Ladies' Thursday Musicales Club has a very large membership, and is one of the best known musical clubs in the West. The program at the open meeting Friday evening will be given by some of the best musicians in the club, which assures a success.

Carl Reidelsberger and William J. Hall will give a violin and song recital at Albert Lea on Monday. Mr. Hall will also sing the tenor solos in the production given by the Philharmonic Society.

Mrs. Charles W. Rhodes will lecture on "Wagner and the Bayreuth Festival," which will be given Saturday evening at the Plymouth Church in the New Century course. The musical interpretations will be performed by Herr Adolf Glose, a distinguished pianist.

A very interesting program was rendered by Hermann Zoch at the Unitarian Church, Tuesday evening, when he gave his sixty-first piano recital. There was a large and appreciative audience, and Mr. Zoch was at his best. One of the most beautiful numbers was the Grieg Nocturne, op. 54, No. 4, which was played sympathetically. The Beethoven number showed the artist's finished technic, and Schubert's Impromptu brought out the poetic side. Mr. Zoch responded to an insistent encore.

The Philharmonic Club will sing at its next concert, February 13, the Manzoni Requiem of Verdi. Miss Shanna Cumming, soprano, and Mrs. W. N. Porteous will sing the mezzo-soprano parts.

Edward Strong, of New York, will sing the tenor solos. Dr. Carl Dufft, one of the leading basses in the country, will sing the bass solos.

The next regular meeting of the Ladies' Thursday Musicales will be held Thursday morning at the Unitarian Church. The composers represented are Grieg, Delibes and Gounod. The program is as follows: Organ, "Festival March" (Foot), Mrs. George L. Lang; duets, "The Angelus" (Gounod), "The Swallows Gayly Singing" (Delibes) (Le Roi la Dit), Miss Ora Wilkinson and Miss Margaret Daniel; song, "Barcarolle" (Gounod), Mrs. Vera Levett Latham; piano, "Aus dem Volksleben," op. 19, "On the Mountain," "Norwegian Bridal Procession," "At the Carnival" (Grieg), Mrs. A. P. Thomas; song, "Indian Bell Song" (Delibes), Mrs. J. D. Catherwood; violin and piano sonata, op. 18 (Grieg), Miss Eulalie Chenevert, F. Melius Christiansen; Lento Doloroso Vivace, Allegretto

Tranquillo, Allegro Animato; songs, "Med en Primula Veris" ("With a Violet") (Grieg), "En Swanne" ("A Swan") (Grieg), "Song of Hope" (Grieg), Miss Magda Dahl.

Mr. Crosse will give the last two Bach recitals this week. The first program will include a capriccio, a fantasia and the great "triple" prelude and fugue. The second program will include the Goldberg variations and the prelude and fugue which Bach composed on the theme of his own name, "B-A-C-H."

Mrs. Arthur Rogers has issued invitations for a musicale to be given at her home on Summit avenue, Wednesday evening, February 4. Those taking part are Miss Laura Jacoby, pianist; Miss Mabel Augustine, violinist; Miss Ednah F. Hall, soprano, and D. Alvin Davies, tenor. Hamlin Hunt will be the accompanist.

Mrs. Carlo Fischer read Bjornsen's "Bergliat" at the Young Ladies' Seminary at Red Wing, Mr. Fischer giving the musical setting. In the evening at Masonic Hall Mrs. Fischer gave "Enoch Arden," John Parsons Beach playing the Strauss music. Mr. Beach also gave numbers by Paderewski and Schumann.

C. H. SAVAGE.

The Fellows Choir Exchange.

"NOTHING succeeds like success." This axiom is illustrated by the growth of the Townsend H. Fellows Company Choir Exchange. Having realized the necessity for an institution where assistance could be given church musicians, this branch of the business began its existence in 1897. Since that time its growth has been phenomenal. A great measure of its success is due to the fact that only a nominal sum is charged for enrollment, and no commissions are exacted from those who obtain assistance.

Many of the most prominent soloists of the different churches of this city and elsewhere, and hosts of less prominent ones, are indebted to the Townsend H. Fellows Company for that advancement.

During the past week the following singers and entertainers have been given concert work through this exchange: The Herfort String Quartet, under the management of Philip Herfort, at the Church of the Incarnation; W. W. Waters, concert in Paterson; Miss Myrtle Randall, at the Amphion Male Chorus, Newark, N. J.; Haley & Bond, Paterson, N. J.; Cecilian Male Quartet and Metropolitan Male Quartet, in New York clubs, and George F. Curtis, at a city entertainment.

Music for the Poor.

A NEW conservatory has been opened in Paris where working girls may learn music in all its forms. The school will accommodate 300 girls, who will be selected by the board of directors, of which Gustave Charpentier is president. The founding of the school is due to him. Since the great success of his opera, "Louise," he has taken a deep interest in the condition of the working girls of Paris, and is spending freely of his income for their help.—Exchange.

Dannenberg Plays for Charity.

LOUIS DANNENBERG, a talented pianist, played at the musicale given recently at Terrace Garden by the ladies' committee of the Hebrew Sheltering Guardian Society. Mr. Dannenberg's numbers included a Chopin Etude, a Sonata by Lack, Schumann's "Der Contrabandiste," arranged for the piano by Tausig, and Liszt's arrangement of Schumann's "Widmung." The artist was cordially received.



Selina Auerbach has received from the Lyceum of Bologna, certificate of competency as a piano teacher.

In Hamburg an operetta, "The Broken Pitcher," music by G. Jarno, had its first performance lately, and met with a favorable reception.

Fritz Binder, of Danzig, produced at the third subscription concert Elgar's "Variations for Orchestra," and is preparing the same English composer's oratorio, "The Dream of Gerontius."

Felix Berber has resigned his position with the Gewandhaus Orchestra in Leipsic, and will henceforth devote himself to concert and artistic tours with the Gewandhaus Quartet Society.

At Frankfort a committee has been formed to erect a monument to Joachim Raff, the composer and director of the Hoch Conservatory. The model of the monument, which is entrusted to Ludwig Sand, represents a striking work. It will be unveiled in May.

The Conservatory of Athens issues a prospectus of lectures for its scholastic year 1902-3. The lectures begin with this century, and discuss the music of the Chinese, Hebrews, Hindoos, the Northern nations, and the Greeks as far back as they can go. The philosophy of music has a series of lectures for itself devoted to Pythagoras, Plato, Socrates, Aristotle, Aristoxenus, Ptolemy and Boetius. The last lectures will be devoted to women and their relations to music, and Wagner's "Parsifal." It is to be hoped full justice will be done to Xantippe, who did much to harmonize Socrates.

At Moscow a new opera, "The Immortal Katschtschey," by Rimsky Korsakow, has been produced with success. Rimsky Korsakow is a most prolific composer; he surprises his friends with a new opera almost every year, each showing progress over its predecessors. The present one, his twelfth opera, is based on an old Russian legend; the music is surprisingly light, and gives almost the impression of an improvisation. Although he shows traces of Wagnerian influence in his musical development, yet in this work a new phase of growth is visible. It is in three acts, with a very striking intermezzo depicting a snow storm.

Le Ménestrel announces the death of an old favorite of Parisian operagoers, Miguel Vasquez. The lamented artist was a dancer, a maitre de ballet at the Paris Opera, who made his debut about the same time as Rosita Mauri, the last representative of the old choreographic art. But worse than the death of the representative of the terpsichorean drama is the American invasion. "The negro question," the Resto di Carlino laments, "troubles not only the United States, but occupies all the serious thinkers of Paris." The United States are discussing the fitness of their colored citizens for political office, but Paris is discussing the more important question from an artistic point of view, the 'cake walk.' At the Odeon, at sundry café

RAFAEL

JOSEFFY.

Address: Letter Box 38, NORTH TARRYTOWN, N. Y.

Concert Direction . . .

W. ADLINGTON,

22 Old Burlington Street,
LONDON, ENGLAND,

SOLE AGENT FOR

I. J. PADEREWSKI

And other eminent Artists,
Vocal and Instrumental.

TOURS and CONCERTS ARRANGED.

NEW YORK CHOIR POSITIONS.

ARE YOU LOOKING FOR ONE?

Changes occur the next four months.

Can you read fluently? Phrase correctly? Are you experienced and reliable in concerted music? If not, you are not fitted for a position, no matter how well you sing solo. The undersigned offers opportunity for practice in concerted singing, and is thoroughly acquainted with the choir situation in New York and vicinity.

F. W. RIESBERG, 954 EIGHTH AVE., NEW YORK.
(NEAR CARNEGIE HALL.)

ERSKINE
PORTER

NINE YEARS OF AGE.

SOPRANO.

CHURCH—CONCERT—MUSICALES.

Repertoire of 135 Songs, both sacred
and secular.
For Terms, &c., address

REMINGTON SQUIRE,
142 East 27th St., New York.



concerts, at even balls at the Opera we see the ironica e viziosa 'cake walk,' which the ingenious natives of the Congo have carried from California to London, and from the virtuous metropolis of Britain to the City of Light and Leading. No wonder that the cancan has disappeared from the balls at the Moulin Rouge, and that the minuet and the gavotte, the saraband and the pavan are unknown. "Alas!" said the dean of ballet masters to the editor of the journal L'Eclair, "this was all that was needed for the degradation of France. Dances by anthropophagi taught by a gorilla." And he wept bitter tears.

THE KNEISEL QUARTET CONCERT.

IN works by Mozart, Beethoven and Brahms, the Kneisel Quartet came before a New York audience for the fourth time this season. The concert, as usual, was given at Mendelssohn Hall, the date being Tuesday evening, February 3 (Mendelssohn's birthday). Under what "lucky" planet were those artists from Boston born? Or, the occult question more to the point, under what fortunate conjunction of "stars" was the quartet organized? Now in the eleventh season of its prosperity, the quartet has all along received homage from the most cultivated and thoughtful people here in New York and elsewhere. The house for the concert last week was sold out, and what seemed extraordinary for a chamber music concert, the man in the box office was obliged to turn away a number of eager applicants, because there were no more seats.

That the Kneisel programs appeal to the elect in music is not surprising, for the announcement for each concert includes some composition that compels the thoughtful musician to bestir himself and attend. While not altogether novelties, there were two works played at the concert last week that are rarely heard. The one was the quartet by Mozart for oboe, violin, viola and 'cello, and the other, one of Beethoven's latest compositions, the Quartet in A minor, op. 132. In the Mozart quartet the Kneisels had the assistance of Georges Longy, the first oboe player of the Boston Symphony Orchestra. The same four artists performed the same work in New York, December 20, 1898, and previous to that time and since it is doubtful if it was ever performed in this city. (However, this is not a positive statement.) Mr. Longy is a player of the first rank, and Mr. Kneisel, Mr. Schroeder and Mr. Svecenski, the violinist, 'cellist and viola players respectively, are in the same class, and from such artists an ideal performance was expected, and it is a duty to record that expectations were fully realized. The beauty and symmetry of this Mozart quartet delight the hearts of those who prefer the chaste lily to the passionate rose. The other type of listeners who declare it is lovely music, but not deep, have had their finer sensibilities blunted by the dramatic strenuousness of the latter days. In listening to music he is most fortunate who can enjoy both styles and recognize the power in each. Beethoven's quartet in a minor is one of the intricate, scholarly chamber music works, and the Kneisels played it in a way that revealed its strongly marked themes and elaborations. With Arthur Whiting at the piano, Mr. Kneisel and Mr. Schroeder performed Brahms' beautiful Trio in B major, for piano, violin and 'cello. These gentlemen are Brahms devotees, and they demonstrated their faith by playing the trio in masterly style.

The reception accorded the artists of the evening was effusively sincere.

It Is to Laugh.

Dubbs—None of your serious drama for me. When I go to the theatre I like to laugh.

Stubbs—Why don't you go to the Metropolitan Opera House, then?

ELSA RUEGGER'S NOTICES.

OF Elsa Ruegger's appearance at the Philharmonic concert, the New York newspapers said:

Miss Ruegger is always a welcome visitor. She knows how to coax a pretty and round tone out of her 'cello and she plays in tune and with facility. Furthermore, her style has elegance and grace and was exhibited to high advantage in the music of Lalo. She is a sound and pleasing artist.—New York Sun.

It is not easy to find agreement between the dainty refinement of Miss Ruegger's style and the music which she played. It was



ELSA RUEGGER.

tastefully played yesterday. Miss Ruegger's lovely talents found sincere appreciation.—New York Tribune.

Miss Ruegger made her 'cello sing yesterday, and her bowing and phrasing showed again a true feeling for her art.—Mail and Express.

Miss Elsa Ruegger was the soloist, and a most excellent artist she is. Her tone is pure and mellow, her technic very facile, her execution clear and her music sense sound. She played the concerto with much brilliancy.—Commercial Advertiser.

Miss Elsa Ruegger was the soloist at yesterday afternoon's public rehearsal for tonight's concert of the Philharmonic Society. She played Lalo's familiar Concerto, in D major. The young Belgian 'cellist rendered it in a manner worthy of her reputation. Her tone was rich and pure, and always delightfully in tune; she played the ornamented parts with facile technic and the cantabile portions with taste and appropriate expression.—Evening Post.

Miss Elsa Ruegger confirmed the excellent impression she has already made here as an artist of sound equipment.—New York Herald.

Madame Richter at the White House.

ME. FANNY RICHTER, the pianist, played at the White House last week at the special invitation of Mrs. Roosevelt. She played Schumann's "Carneval," Paderewski's Polonaise, the Wagner-Brassin "Fire Charm" and the A flat Waltz and A flat Polonaise of Chopin.

Defends English Composers.

LONDON, JANUARY 27, 1903.

To The Musical Courier:

THERE is much that is true in John F. Runciman's interesting article, headed "The Modern Orchestra," which appeared in your issue of January 7, but he surely goes a little too far when he asserts that in England there are neither good orchestras nor good teachers, and that if English composers wish to make their mark in the world they must study abroad. So far from there being no good orchestras in England, I need only remind Mr. Runciman of the fact that several of the greatest foreign conductors who have happened to come over to conduct English orchestras have repeatedly expressed their admiration and surprise at the magnificent capacity for sight reading which English orchestral players invariably display, as well as at the truly splendid quality of the woodwind and stringed instruments. It is, therefore, quite absurd of Mr. Runciman to say that there are no good orchestras in England, as it is equally absurd to maintain that no good teachers exist here, and that therefore "an Englishman" (to use Mr. Runciman's own language) "who wants to know his job must go abroad and stay as long as possible." As it happens, three of the most notable and successful English composers at the present time—Edward Elgar, Coleridge-Taylor and Edward German—have never studied abroad at all, whereas Sullivan, Cowen, Stanford, Mackenzie and other British musicians of whom Mr. Runciman is never tired of speaking sarcastically and disparagingly, have actually received part of their education on the Continent. The plain truth is that when a composer possesses real ability it does not matter one jot or tittle whether he studies in England or abroad.

ALGERNON ASHTON.

Col. Winslow, President.

THE Worcester County Musical Association had its adjourned annual meeting last week, and voted to go ahead with the arrangements for the festival of 1903, the special committee that was appointed to secure a guarantee fund reporting there is money enough in sight to warrant such a move.

The organization for 1903 was then effected, but there are several changes in the makeup of the governing board. Charles M. Bent declined re-election as president, and Col. Samuel E. Winslow was unanimously elected head of the association. Daniel Downey declined a re-election as vice president, and Paul B. Morgan was elected in his place. George A. Smith was re-elected clerk, George R. Bliss was re-elected treasurer, and Luther M. Lovell was re-elected librarian.

Arthur J. Bassett and Rufus B. Fowler were elected directors for four years, the former to succeed himself, and Mr. Fowler to succeed Samuel W. Wiley who declined re-election.

Charles M. Bent was elected a director to fill the vacancy caused by the election of Colonel Winslow as president, and Daniel Downey was elected a director to fill the unexpired term of Paul B. Morgan, but he declined to serve, and Harry R. Sinclair was elected in Mr. Morgan's place.

Miss Flora Bertelle's Success.

AT the recent performances of "The Magic Flute," given at the Auditorium, Louisville, Ky., Miss Flora M. Bertelle received an ovation for her brilliant singing as Queen of the Night. Miss Bertelle has been heard in some of the most notable concerts and musical events of Louisville, but this gifted, skillful soprano was never heard to better advantage than on the occasion mentioned.

THE YOUNGEST OF THE GREAT.

GREATEST OF THE YOUNG.

MANAGEMENT

ARTHUR

HOGHMAN

ANNA MILLAR,

540 Fulton Street,
BROOKLYN, N. Y.

WISSNER PIANO USED.

New York College of Music,
128-130 East 58th Street.

ALEXANDER LAMBERT, Director.

Private Instruction in Piano, Singing, Violin, 'Cello and all branches of music, by a faculty unsurpassed for its excellence.

SPECIAL DEPARTMENT FOR BEGINNERS.

All instrumental and vocal students receive free instruction in harmony, counterpoint, vocal sight reading, ensemble playing and free admission to concerts, lectures, etc., etc.

Students received daily. Catalog sent on application.

FELIX FOX, Pianist

Address HENRY WOLFSOHN, 131 East 17th St., NEW YORK.

R. E. JOHNSTON,

Manager.

OFFICE:
ST. JAMES BUILDING, BROADWAY and 30th ST.
Room 128.

Telephone:
3746 Madison Square. NEW YORK.

HUGO HEERMANN,

Germany's Greatest Violinist.

American Debut, February, 1903.

Management: HENRY WOLFSOHN,

CARNEGIE HALL, NEW YORK.



SHERMAN, CLAY & Co.'s,
SAN FRANCISCO, February 2, 1903.

THE postponed Zech concert came off Thursday afternoon, January 29, at Fischer's Theatre, and met with the success that has characterized all the previous concerts. The work improves as the men become more accustomed to each other and their leader, and the concert Thursday was voted the best that has yet been given. The audience was made up, not alone of those who have come to look upon these symphony concerts as a regular habit, but there were many present who were there for the first time. The program, which was an ideal one, is given below. Mr. Zech's friends and large professional following feel greatly rejoiced over the outlook. Following are the numbers rendered:

Overture, Coriolanus.....Beethoven
Symphony in G minor.....Mozart
Allegro molto, 4-4; Andante, 6-8; Minuetto (Allegro Assai), 3-4; Finale (Allegro Assai), 4-4.
Siegfried Idyll.....Wagner
Russian Suite for Strings.....Wuerst
Violin obligato, Concertmaster William F. Zech.
Overture, Miniature.....Tschaiakowsky

Mr. Bernard, manager of the Zech concerts, has arranged with Mr. Behymer, manager of the Los Angeles Symphony Orchestra, to have Mr. Zech lead the Los Angeles Orchestra in two of his own symphonies in a concert to be given in that city on February 6 at the Los Angeles Theatre. The director of the Los Angeles Symphony Orchestra is Harley Hamilton, and the program is as follows:

Overture, 1812.....Tschaiakowsky
Symphonic poem, Lamia.....Fred. Zech, Jr.
Directed by Mr. Zech.
Symphonic poem, The Raven.....F. Zech, Jr.
Directed by Mr. Zech.
First Symphony in B flat.....Schumann

Kopta, the "Bohemian violinist," gave two concerts here last week at Steinway Hall, in which he was assisted by Miss Gertrude Wheeler, contralto; Mrs. Belle Haralson, soprano, and Gyula Ormay, pianist. The first was given on Tuesday night, the second Friday afternoon. The concerts were well attended and universally enjoyed, the style, technic and tone of the violinist being by universal decree above reproach. The programs were well selected from the most difficult and brilliant to the more tender and ro-

mantic style of composition by the best violin writers. Miss Gertrude Wheeler made quite a hit in her numbers. It has been some months since she appeared in concert, and her work has improved to an almost marvelous extent. She has had but one year's training under Edward Xavier Rölker, who will be remembered by New Yorkers as formerly of the Scharwenka Conservatory, and that year has developed an almost unmanageable contralto, of a bigness that promises splendid future results, into a most enjoyable concert voice that is still in the stage of evolution. Miss Wheeler is very talented and Mr. Rölker promises us flattering results for her.

Tomorrow (Tuesday) night is Dr. H. J. Stewart's concert of original compositions, with the following program:

Part song, The Singers.
Aria, Bluff King Hal.
J. F. Veaco.
Songs—
Secrets.
Out in the Open Meadow.
Mrs. Grace Davis Northrup.
Violin soli—
Romance in G.
Bourée in G minor.
Nathan Landsberger.
Part songs—
The Brook.
Slumber Song.
Songs—
Were I the Rose.
Awake, Dear Heart.
Mrs. J. E. Birmingham.
Piano soli—
Springtime.
Scherzo in G minor.
A Song of Happiness.
Menuet Héroïque.
Dr. H. J. Stewart.
Quartet, Ave Maria.
Songs—
What Said the Wind?
The Sun Has Kissed Your Eyes.
Miss Alma Beiglund.
Violin solo, Legend in D.
Nathan Landsberger.
Songs—
O Like a Garden in My Heart.
The Lords of Song.
S. Homer Henley.
Song, A Little While.
Miss Ella V. McCloskey.
Part songs—
The Chamber of Sleep.
Sweetly Blows the Breath of Spring.

Tuesday night is also the first of the recitals of Gabrilowitsch, the Russian pianist, who will give another recital on Thursday before the Twentieth Century Club, and again on Saturday afternoon at the Alhambra Theatre.

This week is full to overflowing with musical events. Beginning with tonight we have Mrs. Sarah Wolden, the "pianist composer and operatic soprano," in concert at the Alhambra Theatre with a program that promises a severe test of her musical prowess. Wednesday night also she gives a concert at the same place.

At the Sorosis Club, on Monday afternoon, January 19, a remarkable young musician gave two interesting violin numbers: "Der Sohnder Haide," Kela Bela; Concerto XI, Adagio by Spohr; Berceuse, Godard and "Calabrese," Bazzini. The young lady is Miss Grace Barstow, and was accompanied by Mrs. Mary Rhodes Barstow.

Miss Barstow is a California girl of the most pronounced talent and hails from San Jose. She has studied her instrument in Europe with the celebrated Joachim.

Next week, Tuesday and Thursday nights, February 10 and 12, and a Saturday matinee on February 14, gives us Zélie de Lussan in concert. Her programs will include selections from many of the operas that have made her famous, as well as the more popular sort of concert work. Her concerts will be given in Steinway Hall under direction of Will S. Greenbaum, who also brings out Gabrilowitsch and Kocian, who is soon to appear in concert.

The afternoon of February 14 Miss Mary Carrick gives her Liszt recital at the studio of her teacher, Hugo Mansfeldt.

The Sacramento Saturday Club held their regular meeting at Masonic Hall, Sacramento, on the last day of January. The program was given from selections of Schumann and Schubert. A paper was read by Mrs. Louise McC. Garrigan, "How to Enjoy a Musical Program," after which the following named gave vocal and instrumental selections from the composers: Miss Gertrude Tappan, Miss Eda Quire, T. G. Springer, F. C. Schuler, Miss Rosina Rosin, Miss Frances Connelly, Mrs. M. Wilbourn, Franklin Griffin, Mrs. Esther Needham-Mering, Miss Harryette Nelson, Mrs. Inez Wood; directed by Miss May Carroll.

De Lussan sings to the Saturday Club, of Sacramento, on the 11th inst., when, following a courteous and pretty custom they have established, the club will invite the ladies of the Legislature, which is now in session in the capital city, to be their guests.

MRS. A. WEDMORE JONES.

Erskine Porter Sings for a Club.

ERSKINE PORTER, the boy soprano, delighted the members and guests Saturday afternoon at the reception given by the National Arts Club. Master Porter sang "Bird Song," Henschel; "Summer," Chaminade; "Great Bells," Allen, and "Alpine Rose," Gerrit Smith. This boy's beautiful voice and artistic singing, with his perfect ease of manner, give great pleasure whenever he appears.

BERTHA FORCE

DRAMATIC SOPRANO.

Oratorio and Concert

Management HENRY WOLFSOHN, 131 East 17th Street, NEW YORK.



MADAME ALICE ESTY

In America, Season 1903-4.

VOCAL RECITAL and ORATORIO.

VELVET SPEAKS

Management HENRY WOLFSOHN,
Residence, 123 West 80th St. 131 East 17th St.

CONCERT DIRECTION

PAUL BOQUEL,

PARIS, 39 RUE LA BRUYÈRE, IX.

GENERAL REPRESENTATIVE OF
JACQUES THIBAUD, JOS. HOLLMAN, ETC.

Miss Winifred

BAUER

VIOLINIST and PIANIST.

Receives Pupils, Accompanies and Coaches Singers.
166 ADELAIDE ROAD, LONDON, N. W.

NEW ORLEANS.

NEW ORLEANS, February 7, 1903.

FRIDAY night the home of Mrs. Harry Howard, on St. Charles avenue, was again the scene of a brilliant assemblage of musicians and music lovers. Miss Elsa Ruegger, the Belgian 'cellist, completely captivated her hearers in the following program:

Concerto in D minor.....De Swert
Andacht.....Popper
Die Biene.....Schubert
Sonata in A.....Boccherini
Le Cygne.....Saint-Saëns
Melodie.....Massenet
Moment Musical.....Schubert
Berceuse.....Godard
Tarentelle.....Popper

It was fortunate to have Madame Samuel at the piano. It would be impossible to specialize, so universally perfect were all Miss Ruegger's numbers played. The 'cello, under her fingers, speaks, it wails, it rages and the next moment sings in the sweetest tones. Her bowing and technique are masterful, and she is one of the best 'cellists ever heard in New Orleans.

Personally, Miss Ruegger is beautiful and charming. She was the recipient of a large floral piece at the recital, and on Thursday night a reception was tendered her by Mrs. Thrane and Mrs. Lacey.

Last week the Cercle Musical gave a delightful program at the home of the Misses Dupre as follows:

Duo.....
G. Ricau and G. Peyrat.
Piano solo, l'Ete.....
Miss J. Arnould.
Les Deux Grenadiers.....
Henri Dessommes.
Chant Hindou.....Bemberg
Miss L. de Lassus.
L'Etoile, from Tannhäuser.....Wagner
A. Theard.
Après un Reve.....Faure
Miss Marie LeBlanc.
Ascanio.....Saint-Saëns
Lionel Ricau.
Trahison.....Chaminade
Miss Camille Gilbert.
Mignon.....
Lionel Ricau.

The Harmony Club gave another of their entertainments to the members and their friends. Those contributing to the enjoyment of the evening were Miss Scheider, of New York, and Miss Violet Hart, vocalists; a quintet, composed of the following musicians: Dr. Eisenman and Mr. Neugass, violinists; Mr. Dupuy, organist; Mrs. Latisch, harpist, and Mrs. O. N. Newman, vocalist.

Also a quartet of two violins, harp and organ, by Messrs. Neugass, Eisenman, Dupuy and Mrs. Latisch. The program was followed by a supper and dance at their elegant clubhouse on St. Charles avenue.

"Cendrillon" was greeted with a large house at the Sunday matinee. This is the children's day at the opera. The audience has the little folks scattered all through it, and they are wonderfully well behaved. The night audiences would do well to take some examples from them and be again "as a little child."

"Cendrillon" is adapted to the entertainment of the little folks, but if only the purity of Mlle. Dantes' Cendrillon could be carried into the ballet a trifle, the contrast would not be so shocking. There is such a thing as a modest ballet, but this is not one of that sort. The refined, stately dances in the Palace of the King are thoroughly enjoyable, but those living pictures in the luminous palace are not; there is nothing modest or pleasing

about them. These coming after the beauty and purity of Cinderella's singing in the preceding scene is such a transition as to give one a shock.

As usual, Mlle. Guinchan was good as the Prince Charming; in fact, sang much better than when I have heard her in the part previously, and the orchestra gave the soloists a chance, this time, to be heard.

M. St. Marcel is a clever comedian, and took his part as the Doyen de la Faculte in an inexpressibly funny manner. He never fails to hold and please his hearers.

The cast of this production, which has had such a run here, is as follows:

Pandolphe.....M. Henri Dons
Le Roi.....M. Darmand
Le Doyen de la Faculte.....M. St. Marcel
Le Superintendant du Plaisir.....M. Carbonnell
Le 1er Ministre.....M. Maillard
Cendrillon.....Mlle. Dantes
La Fée.....Mlle. Courtenay
Le Prince Charmant.....Mlle. Guinchan
Mme. de la Haultiere.....Mlle. De Ramby
Noemie.....Mlle. Fauré
Dorothee.....Mlle. Ricordeau
Les Esprits—Mmes. Feitlinger, Darmand, Monna, Lambert,
Lily Finson and Morlac.

From the sweet simplicity of "Cendrillon" to the tragic "Messaline" is quite a jump, but the latter bids fair to be equally popular. Being only put on the stage last week the public have given such an approval of it, that it was greeted with a packed house on Saturday night (the fashionable night at the French Opera) and again on Tuesday night.

It is a strong opera because it deals with the strongest phases of human nature. The serpentine fascination of Messaline could find no better portrayer than Mlle. de Ramby. Her acting is fine and no member of the company knows so well how to wear clothes. No better evidence of this could be had than on Saturday night, when in her encounter with Harres she loses her crown and by an entanglement in her robe rises on one foot, but her difficulty is scarcely perceptible and she overcomes it most gracefully and naturally, never losing for a moment the tragedy of the scene. Her movements are, in fact, a dream of grace, and only twice does the slightest evidence of studied effect evince itself. Her voice, though, is not all one would wish to hear. While her lower and middle register are full and melodious her upper tones are lacking color, and too frequently the intonation is bad, but one cannot possess everything, and we are satisfied with her Messaline.

So brilliant is the work of M. Jerome as Helion and M. Mezy as Harres, Messaline's two lovers, that the bit of art work is overlooked by M. Sainprey as Myrrhon, Mlle. Ricordeau as Tysella and Mlle. Feitlinger as Leuconoe, as they enter arm in arm the inn in Subure, a suburb of Rome. It was one of the exquisite morceaux of the evening. The blending of their voices and the shading of M. Sainprey was beautiful.

By the way, M. Sainprey is one of my favorites, yet he does not seem to be fully appreciated by the public. He took the part of Mossoul in "Si j'Etais Roi" this week and sang the part nobly, falsetto and all. He could not seem to dwell on the correct tone on his descent, but he had sense enough to know it and put it away quickly. Of course, his voice is too heavy, too, to trill, but he mounted all difficulties of the old fashioned score admirably. Sainprey's voice is musical, his breath control fine, and above all, he is an intelligent singer. M. Paz was ill and unable, so it was announced from the stage, to take the part of Zephoris. M. Bellordé, who had sung the role in Marseilles, took his place at the last moment. He won for himself applause

and again a feeling of pity, especially when he wavered around on his falsettos, which resulted almost in a complete collapse.

His voice was not equal to his acting, the latter being exceedingly well done. This comic opera is so full of dialogue that one not understanding the French language can scarcely appreciate it, and when the time nears midnight and you have only heard a few songs well sung you leave a trifle out of humor. The chorus did some of the best work I have heard them do.

Wednesday night occurred the benefit performance for the secretary of the company, L. P. E. Giffroy, and that gentleman was greeted with a good house and numerous tokens of esteem from friends and members of the company. "La Juive" was the opera given, with M. Duc, the high C forte tenor, in the part of Eleazar the Jew. He and Mlle. Guinchan, in the part of Rachel, scored one of the greatest ovations of the season. At the close of the first act the audience simply went wild with pleasure. Curtain call after curtain call was demanded until ten had been counted and then lost track of, as the enthusiasm proved contagious. Finally the song that captivated, "O ma Fille Chérie," had to be repeated.

"Si la Rigueur e la Vengeance," as sung by Bouxmann, was superb. Unfortunately M. Paz had not recovered from his recent illness, and while he sang for awhile he soon began to chant his part and finally his voice became so hoarse that it was scarcely audible. This, of course, in so prominent a part as Leopold detracted very much from the performance. M. Sainprey in the part of Albert and Mlle. Fauré as Eudoxie were well received. The ballet was exceedingly dainty.

Thursday night was a gala performance of "Rigoletto," with Messrs. de Mauroy, Mezy, Bouxmann, Darmand and Mlle. Guinchan, de Ramby and others in the cast.

The horseshoe of the Opera House was a brilliant scene, the guests of honor being the Congressional committee on public buildings and the admiral and officers of the French cruiser "Le Tage," which is at present in the harbor. The ballet "des Fleurs" was given for the first time and won universal praise. The distinguished party was taken behind the scenes between acts and shown its reality and met some of those who had contributed to their enjoyment.

The French Society of the Fourteenth of July will give a grand benefit at the French Opera House on February 13. "Mignon," will be given by members of the company, and M. Duc and others have given their consent to sing popular songs to contribute to its success.

BERTHA HARWOOD.

Dorothy Harvey's Recital.

THE song recital in Association Hall, Brooklyn, given by Dorothy Harvey, the charming soprano, was a great success in every way, THE MUSICAL COURIER publishing at the time most flattering press notices. Here is one, translated from the Staats-Zeitung:

In Association Hall last night the well known soprano, Dorothy Harvey, gave a song recital which was attended by a very large gathering of elegant folk. She entranced the public with arias and songs in three different languages, and her listeners rewarded her with hearty plaudits.

Dropped Dead While Singing.

DURING the services in the Gospel Mission, Jersey City, on Sunday night, Mrs. Amelia Woodhall dropped dead while singing "Nearer, My God, to Thee." A stroke of apoplexy was found later to have been the cause of death.

A NEW SOPRANO

AND AN AMERICAN,

MARGARET ADAMS.

WATCH HER PROGRESS!

R. E. JOHNSTON, Manager,

St. James Building, Broadway and 26th Street, NEW YORK CITY.

LOUIS VICTOR SAAR

Piano and Composition.

STUDIO: 98 FIFTH AVENUE.

Applications Wednesdays and Saturdays, 2 to 3.

RESIDENCE: 136 EAST 83d STREET, NEW YORK.

EDMUND J. MYER

Vocal Instruction.

32 EAST 23d ST., NEW YORK.

Summer Term on Lake Chautauque. CIRCULAR SENT FREE.

EHRlich's Music School of Dresden,

a leading School of Music, established 1873, offers a complete musical course: Instrumental, Vocal, Orchestral, Operatic, Dramatic, Harmony, Composition, etc. Instruction by recognized artists: E. POTTER FRISSELL, Professor of Piano, Pupil of Sauer, Moszkowski and Leschetizky. Leschetizky's Method. Exceptional advantages now offered. Pupils' Recitals, Concerts, etc. Lectures on the History of Music, in English. Apply at
EHRlich's MUSIC SCHOOL,
18 Walpurgis Str., Dresden, Germany.

THE MUSICAL COURIER

PUBLISHED EVERY WEDNESDAY

—BY THE—

MUSICAL COURIER COMPANY.

(Incorporated under the laws of the State of New York.)

St. James Building, Broadway and 26th St., New York.

TELEPHONES: 1767 and 1768 Madison Square.

Cable Address: "Pegujar," New York.

ESTABLISHED JANUARY, 1880.

No. 1194.

MARC A. BLUMENBERG - - - EDITOR-IN-CHIEF

NEW YORK, WEDNESDAY, FEBRUARY 11, 1903.

LONDON, ENGLAND—

Hotel Cecil, Mr. Montague Chester, General European Representative.

THE MUSICAL COURIER is now for sale on the Smith & Son bookstands at the following stations: Charing Cross, Waterloo Main Station, Euston, King's Cross, Paddington and Victoria.

BERLIN, GERMANY (Branch Office)—

Hauptstrasse 20a is in charge of Mr. Otto Floersheim.

Single copies for sale at the music store of Ed. Bote & G. Bock, Leipzigerstrasse 59, W.

DRESDEN—

Anna Imman, Franklinstrasse 20.

Mrs. E. Fottor-Frischell, 15 Walpurgis Street.

LEIPZIG—

Gustave Adolphstrasse 19a. Mr. Alvin Kranich in charge.

PARIS, FRANCE—

Conducted from London Office.

Single copies for sale at Brentano's, 37 Avenue de l'Opéra; 37 Rue Marbeuf; Gallimard Library, 234 Rue de Rivoli; Shakespeare Library, 75 Avenue des Champs Elysées; Boulevard Kiosks.

ITALY—

Milan—J. F. Delma-Heide, Corso Venezia 65.

CHICAGO OFFICE—

Fine Arts Building, Michigan Boulevard, C. A. Daniell in charge.

CANADIAN OFFICE—

In charge of Miss May Hamilton. Address Main Office, New York City.

SAN FRANCISCO OFFICE—

Sherman Clay & Co. Mrs. A. Wedmore Jones in charge.

LOS ANGELES—

F. W. Blanchard, Blanchard Hall.

MILWAUKEE—

Controlled by Chicago Office.

INDIANAPOLIS—

Controlled by Chicago Office.

CINCINNATI OFFICE—

J. A. Homan in charge.

BOSTON OFFICE—

17 Beacon Street.

BROOKLYN OFFICE—

Hotel St. George, Clark, corner Henry Street.

BUFFALO OFFICE—

Miss Virginia Keene, 278 Franklin Street.

SUBSCRIPTIONS:

Invariably in advance, including postage.

Single copies, Ten Cents.

United States,			\$5.00
Great Britain,	£1 5s.	Austria,	15 s.
France,	31.25 fr.	Italy,	32.10 fr.
Germany,	25 m.	Russia,	19 r.

SPENCER T. DRIGGS - - - BUSINESS MANAGER

Rates for Advertising.

PER INCH ON ADVERTISING PAGES.

Three Months.....	\$35.00	Nine Months.....	\$75.00
Six Months.....	\$50.00	Twelve Months.....	100.00

ON READING PAGES.

One inch, 3 months.....	\$75.00
One inch, 6 months.....	125.00
One inch, 1 year.....	200.00

Special rates for preferred positions.

One page, 1 insertion.....	\$300.00
One-half page, 1 insertion.....	175.00
One column.....	100.00

All remittances for subscriptions or advertising must be made by check, draft or money order, payable to THE MUSICAL COURIER Company.

Advertisements for the current week must be handed in by 2 P. M. on Monday.

All changes in advertisements must reach this office by Friday, 5 P. M., preceding the issue in which changes are to take effect.

American News Company, New York, General Distributing Agents.
Western News Company, Chicago, Western Distributing Agents.

THE MUSICAL COURIER EXTRA.

Published Every Saturday During the Year.

GREATEST ADVERTISING MEDIUM FOR

MANUFACTURERS AND IMPORTERS OF MU-

SICAL INSTRUMENTS OR PARTS THEREOF.

SPECIALY DEVOTED TO THE PIANO AND

ORGAN INDUSTRY.

For Particulars apply to "Saturday Extra Department."

A SUNDAY paper says that Fritz Scheff will sing comic opera next year. That is what she has been doing for several seasons.

THE Metropolitan Opera House announces a special performance for Lincoln's Birthday. We thought Congress had intended this to be a day for celebration.

NO decision has been reached as to Mr. Grau's successor, but conferences have been appointed for Friday with a number of impresarios, or such as are willing to become such.

OUR Berlin correspondent says Richard Strauss is in the habit of depositing in the waste basket all opera libretti with which ambitious authors favor him. This does not look like the great Richard, who has hitherto never displayed any symptoms of megalomania. Postage is cheap in Germany, and politeness costs nothing.

ALL this Patti pother must be taken with several large grains of salt. There's many a slip 'twixt the prima donna and the ship. We will believe that Patti is here after she has arrived. Apropos, we beg to extend our felicitations to Madame Patti on the occasion of her sixtieth birthday, celebrated yesterday. Adelina Patti was born on February 10, 1843.

FRIDAY, February 13, Wagner will have been dead twenty years. In 1879 he said to Tappert, the Berlin critic: "My successor will come from America." Up to the present time Wagner has proved himself to be a better composer than prophet. Where is the American Wagner? Where is the American opera composer? Where is the American musician worthy to be named in the same breath with Wagner?

Wagner's successor—the real Richard II—is a young German named Strauss. He is Wagner's legitimate successor, because he is a revolutionary and a reformer. He has blazed new pathways for symphonic music, as Wagner blazed them for opera. It was all very well for Wagner to call his works merely the restoration of an ancient art form. It is all very well for Richard Strauss to label his compositions "Rondo," "Variations" and "Symphonic Poem." Both Wagner and Strauss lifted the technique of orchestral composition several notches, and in doing so of necessity they broadened the scope and widened the purpose of all music. If Liszt's "Hunnenschlacht" and Saint-Saëns' "Rouet d'Omphale" are symphonic poems, then what is Strauss' "Heldenleben"? If "Alceste" is an opera, then what is Wagner's "Tristan and Isolde"? The name of Strauss is just now causing endless futile discussion. And perhaps, after all, this discussion is not futile. Wagner passed through the same crucible before the gold of his genius shone triumphant for all—or nearly all. When the smoke of the present battle has cleared away there seems to be little doubt that Richard II will remain in supreme command of the field. Progress is like the car of Juggernaut—it will roll on over the prostrate bodies both of detractor and devotee. And to say that Wagner and Strauss do not represent progress in music is to write yourself down—but that point at least is already settled to the satisfaction of many self-satisfied persons.

And now, again, where is our American Wagner, and where is our American Richard Strauss?

What is the trouble with this great, glorious, throbbing country of ours? Have we no history, no ideas, no inventive faculty, no imagination, no

poetry, no power, no originality? Must a billion more Americans die before there will arise here one Wagner or one Strauss?

For even our own Mascagni, or Leoncavallo, or Puccini, or Giordano, or Spinelli, or Humperdinck we would be duly grateful.

WHEN he is not composing melodious piano pieces Wilson G. Smith, of Cleveland, is writing thoughtful essays on timely musical topics.

He is the official musical critic of the Toledo Press. Recently Mr. Smith launched forth an eloquent protest against the disastrous prevalence of "ragtime" songs and dances. Says the Cleveland composer:

If popular adulation and appreciation are any criterion for judging the longevity of musical ideas, then you must allow with me that—to parody the Moslem creed—great is the popular composer, and ragtime is his profit. It is the doctrine of reincarnation perpetually at work. The same old theme with its vulgar harmonies perpetually bobbing up serenely. Was there ever an original idea in popular music? Well, hardly. It is the same old tune, invented in such remote times that it must be classed as ab-original rather than original. It antedates the classic in music, and is the nearest thing to perpetual motion that has ever been discovered by man.

Vulgar sentimentality is its perpetual theme, and it matters not whether it is wedded to the sensuous waltz, the giddy two-step or the syncopated ragtime, it fulfills its mission, and penetrates the sacred precincts of the home of the cultured and plebeian. * * * It all resolves itself into this proposition—shall a man remain in gross ignorance that he may enjoy the commonplace, or by a little culture end it? Shall a man remain a groundling, and with his face to the earth remain oblivious of the magnitude of other worlds in the heavens? Shall he limit his knowledge of life to his own limited horizon, or shall he, by looking abroad, discover that he is but an atom in the vast universe? Literature has its infallible standards, and I never met anyone who dared to dispute the comparative merits of a Dickens novel and those of the yellow back variety. Neither have I ever found, in the libraries of the educated, the yellow back hobnobbing with the works of standard authors. But—and shame to say it—how often do we see upon the pianos of the cultured and supposed to be refined the indecent product of the popular writer in juxtaposition with compositions that have immortalized musical art. * * * Why, then, is it denominated crankism for one to assert that there is a vast gulf between the legitimate in music and the dime novel product that is masquerading under the popular name of "ragtime"? The music is vulgar and commonplace, and the words worse than arrant nonsense. Who would ever think of reading a book of poems compiled from the text of popular songs? Much less would such a collection of hodge podge find a place upon the library shelves! Why, then, should people of more or less culture tolerate such sentimental trash when arranged to music that has in no sense any intrinsic merit? What is the matter with popular taste, when orchestras and military bands of repute play upon the concert stage ragtime songs, and marches with whistling and alleged vocal obligato? It appeals to the galleries, you say. True; but is commercialism the only aspect of art worthy of consideration? Is there not enough music written in the lighter vein to attract the uncultured, without descending to such vulgar tricks? How is the great public to be educated if its educators descend to its level and purvey to its ignorance? I am a so called crank upon these matters, I admit; but, as I said before, why should a man be so denominated because he wants to see the public fed upon something besides musical poison?

This is a subject that has frequently been agitated by THE MUSICAL COURIER, and in the minds of the serious musical public there is but one opinion about "popular music" of a certain kind and its evil effects on true musical development and culture. It is not the public that we should blame. There are in New York certain speculative music houses that persistently force this musical rubbish on the people. At restaurants, hotels, theatres, picnics, balls—in fact at almost every turn—these banal and blatant melodies fill our ears. The people buy them because they hear nothing better. A man named Napoleon swept whole countries off the map of Europe. Perhaps Mr. Smith will turn out to be the musical Napoleon who will sweep this scourge from off the long suffering American public.

A Newspaper Man's View.

To The Musical Courier:

SOME three or four months ago my attention was attracted by an item in the various New York newspapers stating that a verdict had been secured against your paper for an alleged libelous criticism. Being a newspaper man and knowing that it is a custom among newspapers to suppress the news of libel cases, particularly when plaintiffs are victorious, I was surprised at the wide publicity the newspapers gave this incident. This surprise led me to buy a copy of THE MUSICAL COURIER and see what sort of paper it was. I found it making a forceful and logical defense of its position in the libel case, maintaining a dignified position as to its rights of utterance and keeping entirely within the bounds of respect toward the court wherein the verdict had been rendered against it. I know nothing about the world of music beyond that superficial knowledge which a newspaper man gains of everything in general, but I found myself interested in a publication which seemed to be fighting single handed and alone for the principle of free speech. More, still, I found the writers of music criticism on the daily papers up in hostile arms against your paper and hand in glove with the plaintiff in the libel suit. I found these men—whose occupation and employment depends solely upon the liberty of speech for which you are fighting—actually exultant over the outcome of the suit.

Why this paradox? Since when did libel become popular with newspaper men? By what system of reasoning does the newspaper man find it judicious to encourage the abridgment of public utterance? This matter of the freedom of the press is as basic and fundamental as the Constitution itself. The press is truly the forum of the people. If we depend solely upon courts, how long do you suppose our vaunted liberty would last? How long could the city of New York endure against corrupt political rings were it not for the searchlight of publicity? How would the people resist trusts and greedy corporations? In short, where would the nation be were it not for the fearless newspaper? Shakespeare said, "Light and lust are mortal enemies." So, too, Corruption stands in deadly fear of Publicity! No right thinking American should countenance any step to curb free speech, and certainly no newspaper man should favor the abridgment of this constitutional right.

Knowing nothing of the merits of the suit against your paper or the feeling that other newspaper men may or may not have for THE MUSICAL COURIER, I will undertake to say, without fear of contradiction, that these men of the music columns will be sorry for their attitude in this case. It will act as a boomerang and will return to smite them as certain as the sun shines.

The publicity they gave the judgment were bad enough, but to exult with the plaintiff were worse. Already the harvest is being borne home. You are making a valiant stand and uncovering a system of corruption in the musical world of New York which has set the readers of your paper to thinking. Just as the great dailies uncover corrupt systems in politics, you are doing your duty in the world of music. Your course is clear. You have been assailed by your fellows, and there is nothing left for you but to show them up. Whether they are guilty of the charges you lay against them or not, they can blame no one but themselves for the arraignment. They violated everything ethical in newspaperdom when they encouraged a limitation of the rights of free speech. They struck a blow at the foundation of their own calling, and if THE MUSICAL COURIER does not run these men to their lairs, I'll miss my guess.

A WESTERN NEWSPAPER MAN.

The above letter is a very sound view of the attitude of the music critics of this city toward THE MUSICAL COURIER, from which, however, must be exempted the New York Herald and the Evening Post and probably a few other papers.

It is a well known fact in the musical world of both hemispheres that the critics of the daily papers of New York today would not be known by name to any extent had it not been for the incessant boom, as the word is called, which they have received in the columns of THE MUSICAL COURIER during the last twenty years. A limited number of newspaper people or journalists and a few musical people here would have known who these musical critics are, but the world at large would not have known them and they would have had no commercial value but for what this paper has been doing for them. They had no avenue at all for publicity, and their names would have been hidden under the obscurity of the newspaper title as it is with thousands of writers associated with American newspapers today, in all lines of literature and in all lines of reporting and editorial work. Who are the people of the city of New York, for instance, who know the "leader" writers of the dailies, men who occupy a much higher position than does the musical critic? Even the journalists do not know their names. Their lights are all hidden under a bushel. Then if these important writers on great economical, philosophical, diplomatic and political questions are unknown, how should anyone have known anything about the fifth wheel of the wagon, as music critics may be called?

Subsequent developments, which have since been laid bare in this paper showing what relations these music critics have with the various institutions of music in this city, also prove that there was no reason whatever for them to appear in the holy garb of innocence so far as concerns their antagonism to THE MUSICAL COURIER. The virtuous indignation claim has shown itself to be a most preposterous idea.

But leaving aside all these questions and adhering to the course of argument that has been presented by the writer of the above letter, it would seem from a newspaper point of view to have been idiotic, this course pursued by the New York critics of music toward THE MUSICAL COURIER and its libel case—simply idiotic. Not only was it narrowminded and shallow, but an evidence that these men have no basis for a claim to intelligence, for they could not see beyond the tips of their own noses, they could not discern the far reaching effect of such a case, and they could not understand for a moment how it would affect their own calling, leaving aside what individual interests they may have as representatives of newspaperdom in the fourth estate.

Every intelligent newspaper man is aware that libel is a constant menace to the business of newspaper publishing. Its discouragement is naturally understood to be one of the functions of the newspaper man, and he sinks all personal feeling at once in his effort for the common good. He knows that he is continually running risks himself in his own profession as a newspaper man through the existence of incongruous libel laws, and not being a fool, knowing and understanding that the success of journalism is also his success, he obliterates—if he has any sense—all prejudices at once for the purpose of protecting his own calling, his own profession as it were.

It is generally understood and known that THE MUSICAL COURIER is the only important musical paper published in the world—published in reality semi-weekly—and constitutes one of the largest papers that go out of the post office of New York

city, and the post office of New York city represents in its actual mailing department the greatest newspaper mailing department on the face of the globe. In this limited sphere of music this paper has so far extended itself that it occupies a leading position in the mailing department of the post office of this city. Its business is as extensive as that of some of the dailies on which these music critics are occupied as employees in a smaller department which is of no profit to the papers that engage them. This proves the endorsement of THE MUSICAL COURIER on the part of the musical world in and outside of New York; yet they could not see that an injury—if it could possibly be done to this institution—would be an injury to them, and that their interests were actually identified with it.

Before the close of another year they will be able to distinguish exactly the difference between ignorance and that intellectuality which is generally ascribed to a man who is connected with journalism, if they have not indeed felt it by this time. They have given to THE MUSICAL COURIER the right and privilege, and, in fact, ordained that this paper should ask the question: "Who are these men that they should make an exhibition of such spleen toward THE MUSICAL COURIER? Who are they?" That is the question now. What are their relations to music? What are their relations to individuals who look upon music from the commercial point of view? What are their relations to the musical institutions and the music publishers? How do they utilize the positions which they occupy? For the purpose of gaining individual advantages, generally hidden from publicity through their own craftiness and the spoil system which has arisen in the musical-critical function of the city of New York. That is the result. But there is still a more significant question than all this, and that is: What is to be the future of music in New York if such men have the right to discuss it before the public? THE MUSICAL COURIER will make it an object to investigate each of these discussions in order to probe the motive at the bottom—the impelling spirit which induces these men to advocate or denounce as the case may be!

It has already been discovered through these columns that certain of the critics have such relations to certain conductors, to certain institutions, as come about in one way or the other through these associations; it has furthermore been discovered that they are actively engaged in occupations that should be filled by musicians of learning, and that they are identified with publications which should go out through the world on the basis of merit and not because the "editor" is connected with an influential daily paper. This must necessarily reflect upon the publications themselves and put an end to such schemes. And when these men are seen in the concert halls and in the opera house, the musical public, which is closely identified with this paper, in looking at them, will understand exactly what they represent, instead of merely identifying them with what has formerly been considered a labor of love or a duty to the art. Moreover, the disclosures that have been made will of themselves be an ample protection to the future careers of the American musician, the American singer, the American composer, the American pianist, violinist, and others who have been subjected to the most hostile and uncalled for attacks on the part of these men, and who now will be bound to do justice to them, notwithstanding their personal interests in other directions. It will all be for the best after all.

HEERMANN was the soloist at the Wetzler concert and Heermann will be the soloist at the next Philharmonic concert. Wetzler played a Mozart symphony last Thursday and the Philharmonic Society will play a Mozart symphony next Friday. More thematic coincidences? Has the battle really begun?

The Critic's Opportunity.

"Abandon Hope Who Enter Here."

SIXTEENTH PAPER.

Ellison van Hoose, tenor, who made a few appearances in German opera with the Damrosch company some years ago, has resolved to embark upon an operatic career, and has accepted an engagements at the Stadttheater, in Bremen. It is thence that Mr. Dippel came to New York. Mr. van Hoose's press agent tells a story of frantic efforts made by managers in Germany and London to secure Mr. van Hoose's services, all of which is pleasant reading to everybody amicably disposed toward the singer, but need not be taken too seriously. It is of a piece with the statement that he will prepare his German repertory with Koenig, of the Paris Grand Opéra.—New York Tribune.

ALAS, Van Hoose! Woe worth the day that an aspiring tenor was born in Gainesville, Ga., and brought up in a district remote from the influence of "New York Ideals of Dramatic Singing!" It is a thousand pities that the American tenor did not, like the legendary Irishman, select an occasion for being born when his parents were from home. If he had been born in Bremen, in Patagonia, in the South Sea Islands, he might have had some chance in this freest of free countries; as it is he has none. Though he should study with every prominent voice teacher in Europe and return to us superior to de Reszké in his prime we will none of him. He is not only as one "born out of due season," but with astonishing shortsightedness he has allowed himself to be brought forth in a country from which no singers are permitted to spring.

Van Hoose is an American; therefore he cannot sing. He is from the provinces, therefore he cannot learn to sing. He has employed a press agent, therefore nothing that is said about him is to "be taken seriously." We cannot even credit the statement that he may study with Koenig; above all we must not believe that managers in Germany have been trying to secure his services. The critic of the Sun on the same date declares:

The time has come when the visible supply of stars of the magnitude demanded by New York is alarmingly small, and fast diminishing. This is a fact which the public does not seem to know.

It ought to understand that Georg Anthes, the leading German tenor of the company, who is not satisfactory to the majority of operagoers, is one of the best men to be had in Europe. If we are unwilling to accept Mr. Anthes, we must go back to Kraus or van Dyck. Both have been here, and there was no end of grumbling about them. There are not any other Jean de Reszkés and it is useless to look for them. Mr. Alvarez, for example, is the idol of Paris, where they certainly know a thing or two about opera. Here he is the cause of continual complaint.

He adds: "Tenors are scarce. Tenors with brains are almost extinct."

Now this being the case, is it reasonable to suppose that an American might at least get a chance abroad to show what he can do? He certainly could not get it at home. Nobody expects that in view of the benighted attitude of New York criticism toward everything that belongs to this country; but Europeans are not in the habit of standing in their own light or allowing others to stand in it, as is the case with us. They are willing to take material that is promising and make the best of it; and they are not afraid to pass a favorable judgment on what they have evolved. If a student from America has money enough he can study anywhere and with whom he pleases. The readiness to disburse is all.

Is it because the American tenor is not going to Paris with the avowed intention of studying with de Reszké that the Tribune's critic makes light of the statements of the alleged press agent? It is the avowed belief among these critics that there is only one tenor in the world; that there has been only one within the memory of the present generation of opera goers, and that there will never be another. On this point the critic of the Sun croaks in no uncertain terms: "There are not any other Jean de Reszkés," he wails, "and it is useless to look for them." It is probably true that as long as the present exponents of metropolitan criticism continue to blink solemnly in their orchestra chairs another de Reszké will never be acknowledged. So long as they are able to sit up and take their nourishment from the nib of a pen they will see to it that no American is allowed to pass unchallenged, or pass at all, except over their several corpses. As to the "New York Ideals of Dramatic Singing," nobody but the critics knows what they are; but whatever they may be these critics will defend them with the last stroke of their pens. They are responsible for those Ideals, such as they are, and they feel that it behooves them to rally round the standards they have set up at such great expense of time, labor and money.

Without dwelling upon the fact that the "tenor with brains" became extinct about the time that the present school of criticism began to flourish, it is only fair to assume that when a different system shall prevail in this country the tenor who is in a measure supplied with gray matter will return to his accustomed haunts. Perhaps it is not going too far to assume that in the amazing dearth of singers of even passable quality which the Sun has chronicled a singer of reasonable promise would be welcome in Europe, though he might find no sympathy or encouragement at home.

Scarce as tenors are, scarce as the critic of the Sun thinks they will be for all time to come, it appears that we would rather do without them than to give an American the benefit of the doubt.

If we have exhausted Europe, as the critic of the Sun declares, whence are we to obtain singers in the future, if not from America? There is as fine material in America for the making of singers as there is anywhere in the world, Italy not excepted; and we have as fine teachers here as are to be found anywhere in Europe. Indeed, there are teachers in America who in some respects are in advance of any so far encountered by American students abroad. Then why have we no singers of our own, or, at all events, so few? The reason is very simple. No young man or young woman who has money enough to live upon comfortably will undertake the arduous career of an operatic singer. It requires a long preparation, a great outlay of money; the chances of success, under the present system, are reduced to a minimum, and even where success is attained the triumph is short and the pecuniary return slight, when all is considered. Those who wish to study music, especially singing, are those who have no money, or barely enough to pay for their education while living in the most frugal manner. They expect to get, and must get, a living as well as some glory from their vocation. There are many who might make fine singers who are shut out from the profession on account of the

expense of an education abroad. If they could finish their studies at home and get engagements here they might manage to live and educate themselves at the same time; but they cannot raise the money for a long stay in Europe, and they know that without that stay in Europe they can never hope to get a hearing in their own country.

Many of those who go abroad become the victims of unscrupulous or incompetent teachers, and so are predestined to failure. Of the more fortunate who chance to fall into the hands of competent teachers, and so have at least the odds in their favor, the number is comparatively small; but even these dare not come home until they have made European reputations. It is not so easy to secure engagements abroad, where, contrary to the custom here, the preference is given to native singers. But even after all this is accomplished, after the singer has paid a high price for instruction, has worked hard for years and has accomplished successfully the wirepulling that is necessary to get the engagements and the indispensable press notices in Germany or France, he is by no means sure of a reception at home. Though he arrives bearing his blushing honors thick upon him, the next day comes a killing frost. He meets the New York critic, and is heard of no more.

As for van Hoose, the most sensible thing he can do after finishing his career in Europe is to join a Polar expedition. He will find that region far more hospitable than New York. The preliminary trumpeting on the part of the critic of the Tribune shows exactly where he stands, and where the Tribune's critic stands there will the rest line up. This pointer is valuable to the American tenor, and is more or less valuable to all Americans who may be aspiring to sing in their own country, as showing the benighted attitude of New York criticism toward everything on this side of the water; but the mere reader naturally asks, Why does the critic of the Tribune go out of his way to cast a slur upon any singer? Such utterances form no part of criticism. They only serve to lay bare a petty and contemptible prejudice. It matters not whether the singer is good, bad or indifferent. If good, the critic has been guilty of an act that is at once undignified, unscrupulous and wholly contemptible; if bad or indifferent, the attack of the critic is both ferocious and futile. And why, pray, should the critic of the Tribune animadvert upon the doings of the tenor's press agent? If it be true that the tenor, with the shrinking modesty that appears to belong exclusively to the provinces, has employed a press agent to say those things about him that he cannot say of himself without blushing, this is not a criminal act in itself. It is quite customary, even though the critic of the Tribune, moved by the spirit of German thrift, should prefer doing his own press work. The visage of the critic is inured to self praise by immemorial usage. Perhaps by the time the tenor is as old as the critic he also may be able to blow his own trumpet as lustily. Whatever the assiduity of the tenor's press agent, he certainly cannot equal the indefatigable labors of the Tribune's critic in his own behalf. Is not the latter always using the columns of the Tribune to pat himself on the back? Witness his reference two weeks ago to a certain "introductory essay on 'Faust'" and his weekly references to his own annotated programs for the Philharmonic Society. We may rest assured that the tenor's press agent pays for the space that is used in puffing his attraction; this is where the critic of the Tribune saves money.

Coming back to the perennial theme of the New York critics, the critic of the Times proudly asserts:

New York has opened the eyes of many foreign artists who have come here in the confidence that a European

reputation would assure them of immediate success in this city. Over and over again it has been shown that this public has a standard of its own; ideals of its own as to excellence in musical art that must be met; that these are such that it will not accept what has been approved by Paris, London, Berlin, Vienna, Bayreuth, unless it does meet them, and that success in those and the other musical centres of Europe counts for very little in establishing here the position of an artist who relies upon it. If that success is founded upon the qualities that are requisite to satisfy this public it will be repeated here; but if not, no amount of reputation, not even the noisiest proclamations of it, will suffice. * * *

There have been not a few who have found in this New York public, the forces that are at work here, and the intercourse with the greater artists who have made their impress here, a potent stimulus to artistic advancement, and who have gone back increased in their power and stature as artists.

And the critic of the Sun on the same date echoes the statement thus:

If we wish to hear coloratura sopranos we must have Sembrich, or, as a substitute, Melba. Light sopranos of the rank demanded by New York are limited to those two. You might scour Europe and not find another as good as Suzanne Adams, who is here regarded as a seconda donna and a substitute.

As for dramatic sopranos, Vienna has just gone mad over dear old Lilli Lehmann, whom we have dismissed as outworn. Vienna has not before heard such singing. In Paris if you ask for a dramatic soprano they will offer you Lucienne Bréval (whom may they ever retain), Calvé or Félia Litvinne. We have had them. In Germany there is Ternina. As for Ellen Gulbranson and that lot, they are good enough for Bayreuth, where they do not know what singing is, but they will not do for America.

Now, if our ideals are so high that no foreigner can disembark upon our shores without being mysteriously illuminated as to the fundamental principles of his art; if we are a city set on a hill to the whole of Europe, why have we no music of our own? Why have we no orchestra? Why have we no musicians except those we get from Europe? Whether a musician be instrumentalist or vocalist, whether he be of American or foreign birth, he must come from Europe. If European, he must finish his education and establish his reputation before he comes to us; if American, he must pass through the European mill before he is allowed to sing or play to us. If we are so successful in educating foreigners why cannot we educate a few musicians of our own? Why have we no musical public? Why is it that a few rich persons, who do not care especially for music, are expected to keep up the expensive luxuries of the Metropolitan Opera and the Philharmonic Society?

There is no measure of the ideals of a people but the achievements of that people. What a community aims at it must in some degree at least attain. Such ideals as exist must be reflected in what is accomplished, unless the community is restricted by the lack of means. This is not the case with New York. Money has been poured out here like water at the rate of about \$2,000,000 annually for the purpose of creating a "musical atmosphere."

Ideals if they exist must have expressed themselves at least in part in the space of twenty-five years. If the money that has been spent in New York to create an atmosphere had been expended at some crossroads in Kansas or Nebraska, by this time there would have been in either locality a permanent orchestra and a permanent musical atmosphere. For twenty-five years New York has been drawing not only upon the wealth and the talent of the entire United States, but has relentlessly swept Europe for the best exemplars of vocal art. In the Sun of February 1 may be found a résumé of the musical happenings in New York since the visit of the elder Garcia in 1825; and while "ruminating" to the extent of two columns, no flash of intuition reveals to the critic that the history he is relating is a flat contradiction of the claim he makes for the "New York Ideals," &c. He says that it is not known that in 1825 Garcia made money in New York; it is supposed that he just about managed to pay expenses; but it is known

that he made money in Mexico, whither he went during the same visit.

Why did he make money in Mexico and fail to make it in New York? Because the same condition which exists today in New York existed then. In Mexico there was a Latin and therefore a musical race; the people went to hear the music, and because it was the music, and not merely the singers which attracted them, they went again and again. They were in the strict sense patrons of the opera; they enjoyed the music and could enjoy hearing the same opera several times. Therefore each person might be counted on to pay for tickets to more than one performance. That is not the case here where people do not go to hear, but to see. Opera in New York has never risen above the level of a peep show so far as the general public is concerned. They go not for the sake of the music, but to see the singers; "see" is the word; they do not so much care for what they hear, however celebrated the singer may be. When they have seen each singer once they are satisfied, and if they can see them all in one performance so much the better, so much saved. If they cannot see them all at once they may go a second, even a third time, until the object is accomplished.

According to the critic's own statement, from the visit of Garcia in 1825 to the present year of our Lord New York has had, not at long intervals, but almost continuously, the very best talent that Europe could afford; yet her last state is even as her first, and this is all the more astonishing in view of the vast extent of territory upon which New York draws for attendance upon her opera house and her theatres. And still we hear every Sunday, and frequently on week days, about the "New York Ideals of Dramatic Singing" and what an American season does for European singers!

If the critic of the Staats-Zeitung has made the improvement in his performance of the Liszt concerto that he has made in the English of his program notes, he might now go out to Wilkesbarre, Pa., and try it again.

It is understood that a Chicago monthly musical magazine has been absorbed and its career ended. It has been a hard fight all the time and the proprietor has had no bed of roses.

The history of musical papers in this country is rather a doleful one. Those that are existing now are conducted on a very insecure footing, some of them having

passed through bankruptcy or insolvency proceedings with creditors at their heels constantly menacing their reputations, while others are eking out a laborious and tiresome living, and those which are published by music publishers are, of course, merely the advertising mediums of their respective houses, and in that sense represent so much advertising outlay. We refer now especially to music papers that are absolutely independent as publications, and outside of THE MUSICAL COURIER there is none today on the face of the globe which can represent either in its history or in its financial past any encouragement for future investments. The fact of the business is, that there is no money in a music paper unless it is conducted in a strict journalistic sense, and the people who have been editing music papers have been as a usual thing writers on music or musical critics, or something of the kind, or people who were not brought up thoroughly as newspaper people. They were brought up as musicians, sometimes as professional critics, but entirely separated from the functions of the business department of a newspaper. They were not people, for example, who understood the value of paper when purchasing it for printing purposes. They had no idea of the printing business, they had no idea of

the technical part of newspaper work, and they had no idea whatever of a business department in a newspaper or the development of its circulation.

THE MUSICAL COURIER has spent over \$60,000 for the purpose of developing its circulation. The investment of \$60,000 has been put into this paper merely for one object alone, and that is to develop the circulation and to distribute the paper all over the globe so that the advertisers will receive an ample reward for their investment. Now, there is no music critic, or music reporter, or music teacher, or pianist, or violinist, or lecturer, or whoever he may be, who has been connected with a music paper, or started one, who has ever attempted anything at circulating work because none of these people have any idea of it, nor do they know how this department of a newspaper should be managed, and that is only one item. And this one item also proves the absolute impossibility of competition at the present time. Despite, however, all the work that has been put into this paper, notwithstanding its great development as a medium which is read by armies of people every week—notwithstanding this, there is an enormous amount of work to be done here constantly, which would discourage most people on account of its application and the thoroughness required and the physical and mental strain connected with it, for it is a difficult matter to produce a paper like this every week and maintain its functions as a paper of music news; and yet withal so created that many of its departments are interesting outside of their news features. It takes additional work in a certain direction, it requires a great deal of skill, and so musicians and critics and reporters and writers and lecturers and professional musicians, most of whom are chiefly those identified with music papers, are absolutely incompetent to perform this. It is a specialty in itself.

Moreover, any paper that is to be successful as a music journal and compete with THE MUSICAL COURIER must have a capital of at least \$250,000 in order to carry out the scheme and the project of organization and distribution. It will require a force of at least 50 people to start such a paper. It will require a weekly printing bill of at least \$1,500 to \$2,000. It will require an enlarged investment for circulating and for the purpose of attempting to draw to it the attention of the public so as not to lose this investment, and people must have confidence in its stability before they will advertise in it extensively. This paper has advertisers who have been regular patrons of its columns now, without abatement and without a lapse of one week, for over 22 years.

Therefore, for these reasons and many others, it is impossible to establish a music paper on any basis that will represent a competition with THE MUSICAL COURIER at the present time, for it is obvious that people with large capital will not invest unless they know what the results are beforehand, at least approximately, and the professional musician and writer and dreamer is incompetent to conduct the business management of a paper of such dimensions as this, and in connection with which such important mercantile propositions are constantly to be met in the shape of contracts for paper, contracts for printing, contracts for purposes of circulation, &c., in addition to the advertising end. It requires judgment and experience, and it requires knowledge, and it requires training, and it has, in fact, become a specialty. The mere writing for a paper like this is of no consequence, for wherever there is space open in these columns there are always a hundred applicants, many of whom are competent. Anyone can write for a paper and many people's writings are acceptable, but there must first be a paper in which these articles, essays, criticisms and reviews can appear, and the public must be sufficiently interested in that paper to accept it, to subscribe for it, to pay for it and to read

it. That machinery, therefore, which creates that public demand is the first consideration.

In addition to all this, *THE MUSICAL COURIER* is independent. It can publish any opinion it pleases, and this is an impossibility with a new and untried paper, or with a paper of limited means, or with the usual small circulation. It can only be an international paper which is not dependent upon any one section or any interests or any combination, that can afford to be free and untrammelled in the expression of its views. Therefore such papers that have merely local standing and that have no organization, no capital, can never be looked upon as being in the line of music journalism in the sense in which this paper represents that feature of the newspaper world.

IN our Chicago letter of this week there is a short tale concerning a Chicago daily newspaper music critic who threatened to ignore the concert of a local violinist unless she were willing to give it in a hall which he named. This savors very much of New York methods. Bad examples seem to travel almost as fast as bad news. There is nothing wrong from the musical standpoint in the combination of business and criticism, but we believe with President Roosevelt that publicity should be given to all combinations. It is wholesome for the people.

THE music reporter of the Tribune last week wrote: "Two features of the 'Faust' performance made it noteworthy, and both may be set down in an amiable spirit." How kind! Did we not view with disfavor the use of slang in an editorial column we should remark that it was just about time the Tribune reporter "set down."

THE MICHIGAN CONSERVATORY.

THE appended press notices relating to a recent public recital given by pupils of the Michigan Conservatory of Music of Detroit confirm the reputation that this institution has gained as one of the largest and most successful centres of musical learning. Alberto Jonas, who is director of the conservatory, is well known in this country and in Europe as one of our first concert pianists. He is surrounded by a strong faculty, which includes, besides himself and his wife, Elsa von Grave Jonas, the pianist, Maurice de Vries, vocal; Henri Ern, violin, Frederic L. Abel, 'cello; N. J. Corey, organ, and J. B. H. van der Velpen, harmony, counterpoint and composition.

An appreciative audience of 500 attended the pupils' concert given under the auspices of the Michigan Conservatory of Music at the Church of Our Father last night.

A violin solo by Miss Angeline Mead, daughter of Edwin A. Mead, deputy collector at the Detroit Custom House, entitled *Polonaise*, from Henri Vieuxtemps, created a profound impression upon the large audience. An ovation followed the conclusion of her long and difficult selection, and she was presented with a bunch of beautiful roses. Her playing was a decided feature of the evening.

Alex. Wurzbarger's playing of *Etude in C major*, from Rubinstein, was also well received, as was likewise the rendition of Chopin's *Ballade in A flat major*, by Miss Lillian Lachman.

The other performers, all of whom did excellent work and showed the results of the excellent teaching by Training Instructor Jonas, were: Miss Emma H. McKnight, Miss Della F. Rogers, Miss Nina Wilde, Miss Josephine Langguth, Miss Susie Smith and Miss Natalie Gilmartin.—Detroit Tribune, January 30.

Several enjoyable features were presented at the concert given by pupils of the Michigan Conservatory of Music last Wednesday evening at the Church of Our Father. For one thing the numbers were free from a disagreeable amateurishness which so often makes the performances of pupils trying. Mention has already been made of the work of Miss Natalie Gilmartin, whose voice is as fresh and as clear as a bell, and the other vocalist of the evening, Miss Josephine Langguth, showed that her voice is of a most pleasing quality, clear and pure, with flexibility and volume. Miss Angeline Mead, a young violinist, was especially pleasing in her number, the *Polonaise* of Vieuxtemps. This composition is no joke to the performer, for it bristles with difficulties, and many an older player has found it too much. But Miss Mead went at it with confidence based on knowledge, and she gave a thoroughly interesting presentation of it. Her tone is broad and full, her technique adequate, and her musical intelligence is of a high order. The playing of Miss McKnight, Alex. Wurzbarger, Susie Smith and Lillian Lachman was marked by understanding.—Detroit Free Press, February 1.

Perhaps the most enjoyable number given at the pupils' concert of the Michigan Conservatory of Music Wednesday evening was the piano number by Miss Lillian Lachman, a pupil of Alberto Jonas. This young woman has made other public appearances, and she plays with much authority. The singing of Miss Natalie Gilmartin, a soprano pupil, was also much enjoyed. The other pupils to appear were Miss Emma H. McKnight, Miss Della F. Rogers, Alex. Wurzbarger and Miss Susie Smith, pianists; Miss Josephine Langguth, soprano, and Miss Nina Wilde and Miss Angeline Mead, violinists.—Detroit Journal, January 31.



IN our Berlin letter you read recently about a young man who went abroad from here in order to learn how to be a music critic. Last week this office received a communication from a newspaper man in St. Louis, who wrote: "I wield a fairly fluent pen, I consider myself cultured, and I have a thorough knowledge of music. * * * Is there any opening for me in New York as a music critic?" And doubtless there are many more like these two. What delightful naïveté! What pitiable ignorance!

Any man could be a music critic. Critics are not all necessarily the result of Mr. Ruskin's rule. Critics are not born, neither are they made. They happen. There is a certain formula to be acquired before the future critic may begin to operate. Every trade has its secret, and this formula is the great secret of the music critic's trade. It is my intention to disclose how every man can become his own music critic. Cut out the appended instructions and try the system at the next concert that you might attend. The only outfit necessary is this slip and a lead pencil. With the latter you must strike out the passages that seem to you either superfluous or inappropriate.

We will suppose, for instance, that you are attending a piano recital at Mendelssohn Hall and that you like the recitalist's playing. Here then is the formula:

Pianowsky's Piano Recital.

Pianowsky gave a piano recital at Mendelssohn Hall on Sunday afternoon. He presented a program that was

very interesting,
varied,
comprehensive,
scholarly,
exhaustive, but not exhausting,
a complete test of his powers.

The opening number, Bach's A minor Fugue, was

read,
proclaimed,
done,
given,
played,
performed

with quite exceptional

breadth,
majesty,
authority,
massiveness,
repose.

Of course, this is the quality that we seek before all others in a legitimate version of Bach, the

grand old man of music!
the glorious Leipzig cantor!
the noble forerunner of them all!
father of fugue!
the mighty musical giant!

Bach is not to be handled with the brilliance of Liszt, Rubinstein,

the passion of

Chopin,
Schumann,
Brahms,
or the sunny cheerfulness of
Haydn,
Mozart.

Next on the program came Beethoven's C sharp minor Sonata, which was last played in this city by

Rosenthal,
Carreño,
Paderewski,
Sauer,
Pugno,
Slivinski.

In the Beethoven work Pianowsky displayed a technic that was

ample,
brilliant,
encompassing,
accurate,
and a tone that was in volume full and in quality pleasing,
multicolored,
winning,
sympathetic
ravishing,
exquisite.

And then came a group of six pieces by Chopin, the Polish tone poet, the melancholy Pole, the Heine of music, the lyricist, the friend of Sand, the Pole of Paris,

sung with uncommon

morbidezza,
sadness,
languor,
rubato.

But not only in the feminine aspects of Chopin's music did Pianowsky's genius shine transcendent. The

scherzo,
ballade,
fantaisie,
polonaise

was given with magnificent

sweep,
passion,
strenuousness,
intensity,
vehemence,
ardor,

and the hearers were fairly

lifted from their seats,
brought to their feet,
left breathless,
completely carried away.

From here on to the end of the program Pianowsky's performances represented

a constant crescendo,
a series of climaxes,
a picture of bewildering bravoura.

The Liszt rhapsody ended in a veritable

shower of surprises,
blaze of glory,
rain of pyrotechnics,
carnival of technic,
riot of radiance,

and the audience

cheered itself hoarse,
was wildly demonstrative,
applauded madly,
shouted like maniacs,
waved hats and kerchiefs,
stampeded and shouted in its
frenzy.

The

reviewer,
scribe,
writer

counted

a dozen,
twenty,
endless,
thirty or forty,
unceasing

recalls and heard

six,
seven,
eight,
eleven,
countless

encores.

Now, in case you should not be favorably impressed with Pianowsky, then the latest standards of daily newspaper music criticism in New York would require you to make up your report on lines somewhat similar to these:

And Still Another.

On Sunday afternoon there took place at Mendelssohn Hall a rather useless, tiresome, monotonous, poorly attended, superfluous

piano recital given by a person dubbed Pianowsky, whose playing is almost as singular as his name. The

badly balanced
poorly chosen
incongruous
tasteless
absurd

program opened with the hackneyed A minor fugue of Bach, who

is not fitted for the concert room.
should be honorably retired.
never wrote a melody.

Under the

clumsy
awkward
red
heavy

hands of Pianowsky this piece was a veritable

butchery
slaughter
carnage
massacre
execution.

Anyway, how is it possible for a man to play the piano that wears such

a mop of hair,
baggy trousers,
old fashioned cuffs,
a low cut vest,
high heeled shoes,
and whose face is adorned with such
a prodigious nose?
squinty eyes?
flail like ears?
a bull neck?

His mouth looks like

a slice of watermelon.
the Mammoth Cave,
Loch Lomond.

Pianowsky's tone is

sour,
snarling,
splenetic,
rasping,
like a dog fight,
like a buzz saw,
villainous,
vinegary,

and his technic sounds like

a house falling down.
a bunch of celery.
a bundle of rope.
a two masted lugger.

The six numbers by Chopin, the
idol of the seamstress,
the composer of the E flat
nocturne,
pet of the boarding school,
weak kneed dreamer,
slavering sentimentalist,

were

hammered out
hacked out
pounded out
prodded in
hurled forth

with the tenderness of a

pile driver
steam propeller.
subway blast.
train collision.

The further playing of Pianowsky but served to accentuate his

vile incompetency.
crass ignorance.
musical dishonor.
imbecility.

There was no applause. In fact, Pianowsky should have been

flayed alive
hanged, drawn and quartered.
spitted over a slow fire
cast into a dungeon
exiled forever
beheaded
hung up by the thumbs.

Now suppose that you knew neither whether Pianowsky had played well nor ill. Then you must deliver a non-committal criticism which will protect you both from your editor and from the public. This is the recipe:

A Recital.

On Sunday,

the day of rest,
the seventh day of the week,
the first day of the new week,

a male pianist named Pianowsky—that is what the program called him, at least—gave a concert of piano music—advertised as a recital—at Mendelssohn Hall, on Fortieth street, near Broadway. There was present an audience (or concourse of persons) neither large nor small. The program

included the best known composers,
opened with Bach and ended with Liszt,
contained twelve numbers.

The opening piece or composition was by Bach, Johann Sebastian Bach, who

has been called many things by many people,
was born in Eisenach in 1685,
was not present to hear his work played,
was undoubtedly a genius.

The Fugue in A minor,

a key greatly in vogue,
the relative minor key of C major,

is neither

too long nor too short,
too involved nor too trivial,
too gloomy nor too frivolous.

Pianowsky played the Bach number like

D'Albert,
Pachmann,
Hambourg,
Gabrilowitsch,
Dohnanyi,
Friedheim,

and yet it was unlike

D'Albert,
Pachmann,
Hambourg,

Gabrilowitsch,
Dohnanyi,
Friedheim.

It is nowadays very generally admitted that in Bach's music there are loftiness of sentiment and grandeur of workmanship. Bach is not

Thomé,
Godard,
Czibulka,
Johann Strauss.

And he is not a writer of popular waltzes and marches, nor of gavottes and mazurkas. In the Bach fugue and in the Beethoven sonata Pianowsky's touch was

mitigating,
condensed,
ever present,
revoked,
diligent,
apparent,

and his technic was

principally,
mainly,
particularly,
eminently,
all in all,
distinctly,

very

analogous,
unprejudiced,
possessive,
ad interim.

Beethoven wrote thirty-eight sonatas for the piano, a fact which most persons do not know. The C sharp minor sonata was Beethoven's op. 27, No. 2. There is no reason to suppose that Pianowsky is unaware of these facts. Beethoven was never married. He had a nephew who proved to be dissolute. The Chopin pieces were six in number. Some persons say that Chopin is a greater romanticist than Schumann, and others think the reverse. As a matter of fact it can safely be set down here that Chopin is no Schumann, and that Schumann is no Chopin. Pianowsky played this music with

copious fingering,
all his ten digits,
his body bent forward,
his hands on the keys.

There were several other numbers on the program, the pianist making a very slight pause after each piece. The Liszt rhapsody, written before Liszt died, was played by Pianowsky with

a loud but soft tone,
a certain violent calm,
a large but small conception,
a vigorous but weak attack,
an accelerated ritardando.

The audience plainly showed that it knew the concert was over. Some persons applauded, others put on their wraps, and a few folded up their programs.

LEONARD LIEBLING.

Kingsley Organ Recitals.

THE third recital will be given at Second Church of Christ, Scientist, tomorrow, Thursday evening, at 8:30 o'clock. Mr. Kingsley is attracting much attention by these recitals, presenting as they do remarkable programs, all played in facile and musicianly fashion, and comprising organ, orchestral, piano and vocal music. Organists will do well to attend, for Mr. Kingsley plays remarkably well and has a beautiful instrument. The program:

Grand Chœur.....Guilmant
Adagio Cantabile from the Septet.....Beethoven
(By Request.)
Orchestra Suite in D.....Bach,
Gavotte.
Aria.
Gigue.
Prelude, Lohengrin.....Wagner
Introduction to Act III, Lohengrin.....Wagner
Murmuring Zephyrs.....Jensen-Niemann
Overture, Romeo and Juliet.....Tchaikowsky
(By Request.)
Huldigungs Marsch.....Wagner

A FILHARMONIC REHEARSE.

[Scene: Filharmonic Hall, in Spotless Town.]

Conductor (looking at his watch and facing orchestra)—This is really very gratifying, gentlemen. Here it is eleven o'clock, and I called this rehearsal for nine sharp. I am glad to see that a minority of you are growing punctual. Now, last week—

Concertmaster—No ancient history, please. Get to work.

Conductor (laughs apologetically)—Very good, Herr Concertmaster, really very good. "Ancient history." Ha, ha! Very good.

Oboe Player—What is this, a Wagner lecture?

[Roar of laughter on part of entire orchestra. A 'cellist plays the Tristan motive.]

Conductor (blushing)—You are in excellent humor this morning, gentlemen. Now, can we begin?

Bassoonist (from the rear)—Hold up, there—this cigar is too good to throw away.

Conductor (to bassoonist)—What's that projecting over the top of your music rack?

Bassoonist—Those are my feet. What'd ye think?

Conductor—Pardon me, Herr Bitterkraut. I thought they were ferryboats.

[The laughter stops.]

Bassoonist (very red, arises and walks toward Conductor)—You thought they were what?

Conductor (hurriedly)—You quite misunderstood me, my dear, good Herr Bitterkraut; I said "fairy boots," merely "fairy boots," upon my honor. He, he! How very absurd of you to suppose I said anything else.

Bassoonist (advancing)—Absurd?

Conductor—I meant—er—absurd of me to speak so indistinctly.

Bassoonist—That's the time you saved your job. (Seats himself.)

Conductor—Can we begin now?

Chorus—Let 'er go. All right. Ready. Go easy, there. Get up!

Conductor (raps rack with his baton).

Flutist (angrily)—Who are you rapping at? Do you think you're at a concert now?

[Angry protests from all the players.]

Conductor (with humility)—Quite an accident, gentlemen; only an accident, I assure you. Now, are we all ready? (Raises baton.)

Second Violinist (feebly)—One moment. My warming bottle slipped.

[Sympathetic cries of "poor old fellow," "Good old Hans," &c. Several players hurry to the assistance of the feeble old gentleman and replace the warming bottle under the patriarch's feet.]

Conductor—Will the tympanist kindly finish tuning his drum?

Viola Player (in a rage)—That isn't the tympanist, you muck head. I wish your bones would creak with rheumatism like mine.

[Fierce cries of rage from all the players.]

Conductor (quite abashed)—Very well, but I must protest against bringing oars into this concert hall. We are not practicing for a boat race.

Seventeen Players (in unison)—Oars? Those are our crutches. Is the man trying to make fun of us?

Conductor (mopping his brow)—You must really forgive me, gentlemen. I-I'm very near-sighted. I thought—

Piccolo Player (contemptuously)—You thought! Do we engage you to think?

Conductor (laughs nervously)—No, of course not. Quite right. I meant—

Clarinetist—Shut up. Are we going to begin or not?

Conductor—Certainly—certainly. Now, the beginning of the overture is fortissimo, and all together. When I raise my baton—

'Cellist—Say, do you take us for children? We played this overture before you were born.

Conductor—Yes, I know—but my idea is—

Trombonist—You're not supposed to have ideas. We have the ideas. We pay you, don't we?

Conductor (politely)—Of course you do, kind friends. And a very liberal—

Trombonist—Well, if you want to keep your job, don't tell us how to play. The Business Committee isn't any too well pleased with you.

Double Bass Player—Nor the Rehearsal Committee. I'm chairman, and I don't like the way the conductor tries to boss us at rehearsals.

Conductor—I'll really try to do better, gentlemen.

First Violinist—You must, because the Program Committee is kicking, too. Too much Richard Strauss! Too much staccato! That's all right for young men. We're not going to break our stiff wrists doing any staccato.

Conductor—I detest Richard Strauss.

Cornetist—And Beethoven won't do either. Too many rapid passages. How is a fellow with asthma going to play such stuff?

Conductor—I hate Beethoven.

English Horn Player—Haydn—that's the man. Why can't we give a series of Haydn concerts?

Conductor (enthusiastically)—I dote on Haydn. I shall arrange a Haydn cycle.

Bass Clarinetist (surlily)—You ask the Concert Committee first.

Conductor (hastily)—Of course, of course.

Three Violinists (arise and start to leave)—So long, boys.

Conductor (mildly)—Where are you men going?

Violinist I—I've got a rehearsal at the theatre.

Violinist II—I play lunch music at Sherry's.

Violinist III—I'm tired.

Conductor—Oh, very well, you are excused, gentlemen.

(Derisive laughter of all the players.)

Conductor—Now, then, ready—one, two, three—

Tuba Player—You don't have to count for us. You need it more than we do.

Conductor—Very well, I'll remember. Ready? (Gives down-beat and rehearsal begins.)

Concertmaster (stops)—Here—here—where are you going to? Do you think I'm a violinola? (Uproarious laughter.)

Conductor (stops)—Perhaps I was a bit impetuous. In what tempo would you like me to take the overture?

Concertmaster—Like this.

(Plays.)

Conductor—All right. Ready?

Second Violinist—Wait a moment. Whoop-la! The devil!

Conductor—What's the matter?

Second Violinist—My violin has fallen apart.

Conductor (sympathetically)—Was it a valuable instrument?

Second Violinist (ruefully)—You bet it was. I've had it seventy-one years—ever since I was a boy.

Conductor—What shall we do?

Second Violinist—Oh, it doesn't matter. I never played anyway, you know. I have a wooden arm.

Conductor—Poor fellow. Are you all ready.

(They begin again.)

Conductor (to violas)—Why do you gentlemen play a tremolo?

Viola I } Don't you know what the palsy is when
Viola II } you see it?

Conductor (stops)—I must really beg pardon. Now then, all ready?

(A tremendous crash is heard)

Conductor—Good heavens what was that noise? It sounded like a ton of lead.

Harp Player—I beg pardon, it was my fault. I dropped a copy of the program annotations for our next concert.

Conductor (with a sigh)—Are they as heavy as all that. We will proceed now. I will be much obliged if the tuba player would do his practicing at home, by the way.

Concertmaster—He's not practicing. I was yawning.

Conductor—I beg your pardon. (To the tuba player, who had jumped to his feet.)

(Most of the players are by this time sleeping over their music racks.)

Conductor (raps sharply with his baton several times)—Ready.

(Players straighten up suddenly and one begins to play "Ma Hannah Lu," another blows the accompaniment to a waltz, a third plays a march from "The Billionaire," the concertmaster plays the second violin part of "Violets," and the 'cellist shouts absently, "Left hand to your partners.")

Conductor (in abject terror)—I didn't mean to—really—gentlemen—I couldn't help—I've a cold—the frost on your heads—

Solo Xylophonist—What—an insult to our white hair—

Librarian (in loud voice)—The Adjournment Committee declares the rehearsal over.

(Shouts of joy and the players hobble away.)

Conductor (enthusiastically)—Thank you, gentlemen, we had a splendid rehearsal. It was excellent; everything first class. We'll play fully up to our usual standard. Good day, gentlemen, good day. Don't forget your mufflers, and your earlaps. Good day.

(Rubs his hands and looks respectfully at the departing players.)

Madame Jacoby in Baltimore.

M^{ME.} JOSEPHINE JACOBY, the contralto, was one of the soloists at the performance of Handel's "Samson," which the Baltimore Oratorio Society gave the last week in January. Appended are extracts from criticisms:

Madame Jacoby has been heard before in Baltimore. Her voice is of splendid quality, and her method is good. She has a dramatic ability which makes her work in oratorio most enjoyable, and in the intensely dramatic passages she was very effective last night. The air, "Ye Sons of Israel," was particularly well done, as were the many recitative parts which fell to her share.—The Baltimore American, January 30.

Madame Jacoby has a magnificent contralto voice which she uses to excellent advantage and with artistic effect. Her voice is rich, full, sonorous and musical, and much pleasure was derived from her contribution to the performance.—The Baltimore Herald.

M^{ME.} Josephine Jacoby, the contralto, has a rich and well managed voice.—The Baltimore Sun.

Amy Fay Back from South America.

M^{ISS} AMY FAY has just returned from South America, where she has spent three months traveling in Peru and Bolivia. The trip was a highly interesting one. Miss Fay is writing a description of her experiences, with a view to publication. Miss Fay wields a clever pen, and no doubt what she tells will be worth reading.

The National Conservatory of Music of America,

128 East Seventeenth Street,
NEW YORK.

JEANNETTE M. THURBER, PRESIDENT.

RAPHAEL JOSEFFY,
ADELE MARGULIES,
LEOPOLD LICHTENBERG

Artistic Faculty Consisting of
LEO SCHULZ,
EUGENE DUFRICHE
IRENE BERGÉ,

HENRY T. FINCK
MAX SPICKER,
CHARLES HEINROTH AND OTHERS

Examination for Admission in

SINGING AND OPERA

10:30 A. M. daily.

THE NEW JERUSALEM.

A New Cantata, by Charles Erwin Davis.

THE first public performance of "The New Jerusalem," Chas. Erwin Davis' cantata, was given at Association Hall, Newark, February 4, by the Y. P. C. C., the Rev. David D. Eaton, conductor, with a chorus of sixty voices and these soloists: Mrs. Lottie Elverson Kirwan, soprano; Mrs. Alexander Irving, contralto; Raymond Smith, tenor; Paul Petry, baritone; Miss S. Christine MacCall and Miss Louise M. Woodruff assisting in the Ladies' Quartet.

The work is of undoubted value, written for choirs of average ability, avoiding difficulties of complex nature, but at the same time in religious vein, well scored and effective. None of the choruses go to extreme high or low notes, and the solos are all pleasing, likewise well within the range of the voices for which they are written. There is a quartet or semi-chorus for women's voices (sung on this occasion à capella), "Worthy the Lamb," which is charming in its effectiveness. The baritone solo, "And I Saw," has much dramatic snap, and the frequent chorales give restfulness in the choral portions. The work is evidently that of a thoughtful singer composer. one who knows what to avoid, and how to attain the greatest effects with the least trouble to all concerned. The solo singers were all of merit, Mrs. Kirwan and Mr. Petry shining above the others. Dr. Eaton, possessing more animation, could have secured more dash and life from the work of the singers. Miss Sloane at the piano was a reliable power. The following singers comprised the chorus:

SOPRANOS.

Miss Caroline Cody, Mrs. Ella J. Roberts,
Miss Catherine Cody, Miss Gertrude Walker,
Miss Mabel Crane, Mrs. J. B. Adams,
Miss Ida Crane, Miss Anna Hunkele,
Miss Emma Illeley, Miss Jennie Fearret,
Miss Hattie Dobbing, Miss Helen Gibson,
Miss Emma Collins, Miss Emma I. Fithian,
Miss Lizzie Dalziel, Miss Kate E. Fithian,
Miss Anna Anderson, Miss Anna M. Huxley,
Miss Mabel Leffingwell, Mrs. Anna Schultz,
Miss Mary Widde, Mrs. Nellie Lumbreyer,
Miss Lydia Waterbury, Mrs. Nellie Snedecker,
Miss Lizzie Irvin, Mrs. F. J. Bowerman,
Mrs. F. Winans.

ALTOS.

Miss Myrtle Smith,
Miss Lillian Evans,
Miss Marion W. Sloane,
Miss Nellie Bassong, Mrs. Lucy Smith,
Miss Edith Cobb, Mrs. S. J. Morris,
Miss Cornelia Barnard, Mrs. M. Davis,
Miss May Smith.

TENORS.

J. Gibson,
Joa. Townsend,
Bert Runyon,
Robert Hutchison.

BASSOS.

Jos. Moritz,
O. W. Johnson,
Charles J. Schultz,
Leon F. Buck,
A. O. Kuhn.

This chorus will repeat "The New Jerusalem" in Trinity Methodist Episcopal Church, corner of Warren and Wilsey streets, on Wednesday evening, February 18. There will be new soloists.

PAUL DUFALT, TENOR.

PAUL DUFALT'S recent visit to Cleveland, Ohio, was productive of much gratification on the part of singer and public. He made a hit, and the special reasons for this are to be found in the following press extracts. He is to be soloist with the Musurgia of Princeton next week, also in Flushing with the Kaltenborn Orchestra:

The singing of Mr. Dufault fairly took the audience by storm, and he was recalled again and again. His voice is one of remarkable sweetness and of excellent range, and his enunciation is most pleasing. Mr. Dufault was at his best in the softer passages, but carried the high notes with true artistic effect. Among his offerings "The Four Leaf Clover," by Brownell, and "Mignon," by d'Hardelot, were perhaps appreciated the best.—Plain Dealer.

The club was assisted by the delightful young tenor from New York, Paul Dufault. He was in Cleveland early in the season at a subscription musicale given at Euclid Club. At that time he greatly pleased the club.

Mr. Dufault is possessed of a wonderfully beautiful tenor voice, and his temperament is thoroughly artistic. He gave the aria, "Champs Paternels," from "Joseph in Egypt," by Mehul, in fine style, but his little groups of songs in English and French captivated his hearers. He sang twice the "Four Leaf Clover," by Brownell, and in his second group "La Vivandiere" was rendered splendidly.—News and Herald.

Of the soloist, Paul Dufault, the young New York tenor, one rejoices to hear a real lyric tenor of broad equipment and great possibilities. A true tenor is a rarity in America, and Dufault is in fact as much French as American. The club has been fortunate in its soloists in the past. Dufault's artistic and popular success is as emphatic as any they have had. He is young and slight of stature, but magnetic. He is making his reputation, not living upon it. He adds to a pure, finely placed lyric tenor a splendid

enunciation of his text in all languages, the artistic and dramatic conception of a genuine ardent temperament, tempered by taste and finesse. There is the suavity and grace of the Frenchman, the typical sentiment and ardor of the race in his singing, restrained from excess and chastened into a proper balance by that American reserve which when overdone is dullness. Dufault sang an aria from Mehul's "Joseph in Egypt," showing flexibility and broad style developed in oratorio. His second appearance was a group of love songs in English, in which the dainty sentiment of the trifle, "The Four Leaf Clover," by Brownell, captivated the audience. One in his next group of four French songs did the same, "Mignon," by d'Hardelot. His encore to this group, a song by Toati, with its haunting refrain in half voice to truly poetic words by Victor Hugo, was a gem.—Town Topics.

WON'T REHEARSE.



Zjaskinskiz Blatzghrisczlst—Why is a carpenter's auger like a Filharmonic Orchestra?
O'Reilly—And sure, how should Oi know?
Z. B.—Because it does not drill, but it bores.

MADAME CAPPANI ON "PHONATION."

AT the song recital given by her pupil, Maud Kennedy (a notice of which appears elsewhere), in Mendelssohn Hall last week, the remarks made by the Madam on "Phonation" were so apropos, so much to the point, so concise, that there is a demand that these be reproduced, as follows:

It is astonishing how singers will persist in using the throat muscles, when they ought to know that only a free throat can produce a free tone, without tremolo. Mind, as in everything else, directs the voice. You think and will a tone and the vocal apparatus is adjusted quick as lightning, so that the breath completes what the mind begins. For the vocal student anatomical terms of this vocal apparatus are of little avail, and less for the singer. Our celebrities, like Patti, Sembrich, Eames, Melba and Nordica, would have much to do to think what cartilage they employ for each tone in their flexible execution.

The creation of tone.—As the friction of the bow on the strings makes the violin emit tone, and as the friction of air through the opening of each pipe makes the organ resound, so the friction of breath makes the vocal cords resound, and that is phonation, the natural emission of tone, without tremolo. This tone of the larynx without its overtones would be empty and expressionless, if not guided in the acoustic chamber, the nasal bridge. Under this are three small bones on each side, the turbinated, which the elocutionist, Noah Webster, in his dictionary calls the expression bones of speech. From this centre of the face the nasal bridge, by reason of its connection with the frontal and molar bones, the gum and teeth, vibrations are awakened of different pitch, according to the different sizes of these bones, forming like an accord of the original tone we sing, and these are the alliquot or overtones. Its effect is similar to those of the piano when the loud pedal is raised. All the strings in relationship of the tones played resound, forming its overtones, which make this instrument not only loud but also of mellow tone. It is easily understood that there are reflex actions of the tones we play or sing and not divisions of breath, which would be an illusion. A perfect tone is formed when the vowel of the word we sing expands over the voice like a film, just as the film of soap in the soap bubble expands over your breath. Can you divide a soap bubble? No; it would burst, and the tone would simply stop by division of breath.

Bending forward facilitates the rising of your tones in the sounding board before described. Patti in her youth had the habit of warbling all the time, but the trill gave her some trouble. A friend of hers published a letter in a New York paper in which young Adelina writes her: "Think of it; this morning, bending forward in taking on my slipper, the trill came so beautiful, like rippling water. I can well say I found my trill in my slipper."

In regard to the overtones in the sounding board, an incident of my own life is a good illustration. On a journey through Austria my husband introduced me to his friend, the Bishop of Veglia. After showing us the beautifully built church, with its precious pictures, princely gifts and relics, he brought us in the museum of interesting instruments, among them many violins. The Bishop explained: "These are mostly Guarnerius, but there in the glass case is a Stradivarius worth 50,000 francs. Its history runs thus: A

young artist ordered it, and when finished, anxious to play on it, he hastily took it out of the maker's hands, and it happened that the violin slipped out of his fingers upon the marble floor, breaking in several pieces. Stradivarius looked at the young man and said: 'I can repair it'; but the young man, with tears on his cheeks, ran away in despair. The Bishop of that time sent Stradivarius word if he could really repair that broken violin he would buy it for the same price the young man agreed to. Stradivarius set to work, and when completed this violin had such a surprisingly strong and mellow tone that it far surpassed all the other violins. This fact was soon known all over Europe. Instrument makers and violin players came to Veglia. They appraised it at 50,000 francs. It was believed that every small piece of wood, with its glue around it, formed an extra sounding board, augmenting the alliquot or overtones of this violin."

Now apply this to yourself. Bring your tones in the vocal sounding board before described and your voice will become as mellow as this Stradivarius violin.

EDWARD BRIGHAM'S RECITAL.

ASSISTED by S. M. Fabian, solo pianist, Mr. Brigham gave a recital in the Myrtle Room of the Astoria Hotel Saturday evening, an audience of goodly size and distinguished appearance attending. The singer possesses a noble bass baritone voice, an easy presence, infallible memory and, best of all, a right vocal method, enabling him to carry out his musical designs. The tonal volume in an air by Mozart, especially the low F, the sombre tone color of "The Asra," the tenderness of a Jensen song, all showed the highly intelligent singer and thoughtful man; and Schumann's "The Two Grenadiers" was full of contrast and the right spirit. Accompanying himself the singer sang these songs:

Winter Night.....Adèle Lewing
My Lady's Mirror.....Hallett Gilberté

(Composed for Mr. Brigham.)

Love Lost.....Hallett Gilberté
Oh, That We Two Were Maying.....Ethelbert Nevin
(Requested.)

Danny Deever.....Walter Damrosch
(Requested.)

The group showed Mr. Brigham possessed of any amount of temperament, and in the last song this fairly ran away with him; the tempo was, in consequence, unrhythmical, though the general effect was highly dramatic. Again the audience had to admire the low tones, especially the richness of voice in the touching Nevin song; and the low E in "Winter Night" was astonishing.

Mr. Fabian earned honors by his playing of a group of Chopin piano pieces; there was grace, beautiful tone quality and passion in his playing, and all these attributes were enhanced in Mendelssohn's "Rondo Capriccioso" and the Liszt arrangement of Mendelssohn's "Wedding March." The latter was fairly electric in its effect, and as THE MUSICAL COURIER scribe left the room echoes of animated applause and bravos resounded. The recital was under the patronage of the following well known society folk: Mme. Lillian Nordica, Mrs. Mabel McKinley Baer, Mrs. W. Bolles Baldwin, Mrs. José Maria de Bermingham, Mrs. Jacob Berry, Mlle. de Brabant, Mrs. Stephen Utley Cadwell, Miss Marion Davis Collamore, Mrs. William Cossitt Cone, Mrs. Frederick W. Devoe, Mrs. R. Ogden Doremus, Mrs. Finn L. Fossum, Mrs. T. St. John Gaffney, Mrs. E. Leeds Goodsell, Mrs. Melville Delancey Landon, Miss Leary, Mrs. Doré Lyon, Mrs. Emerson MacMillin, Mrs. Louis H. Matthez, Mrs. Abner McKinley, Mrs. William Mohr, Mrs. George Washburn Morgan, Mrs. Adolph Obrig, Mrs. Henry Bradley Plant, Mrs. Robert Rutherford, Mrs. William P. Sargent, Mrs. Richard Henry Savage, Mrs. Charles H. Seff, Mrs. John Sherwood, Mrs. Ernest G. Stedman, Mrs. Emma M. Stokes, Mrs. Stevens Vail, Mrs. Henry Villard, Mrs. E. Berry Wall, Mrs. Timothy L. Woodruff.

A NOVEL

OF THE

AMERICAN LEGATION AT PARIS DURING
THE FRENCH REVOLUTION,

"Calvert of Strathore."

—BY—

CARTER GOODLOE.

Jefferson and Gouverneur Morris figure prominently in the plot, with color frontispiece by Christy.

\$1.50.

CHARLES SCRIBNER'S SONS,
NEW YORK.



Greater New York.

NEW YORK, February 9, 1903

MISS THURSBY'S Friday afternoons in January and February are important and accepted social and musical functions. Those who sing are well schooled young artists, far beyond the usual pupil class. Indeed, some are constantly singing in public, while others have attained important place in church choirs. The assisting instrumental artists are professionals of high standing, who willingly assist Miss Thursby, and those who come to hear this music and to enjoy a cup of tea are among the best known social, literary and musical people. The program on the last occasion was:

Duo, Lakmé.....Delibes
Miss Grace and Miss Reba Cornett.
Violin solo, Ballad et Polonaise.....Vieuxtemps
Richard Kay, accompanied by F. W. Riesberg.
Soprano solo, Hosanna.....Granier
Miss Josephine Del Prato.
Tenor soli—
The Dawn.....Allitsen
Before the Dawn.....Chadwick
Ross Willard David.
Soprano solo, O mio Fernando.....Donizetti
Miss Martha Henry.
Soprano solo, Ave Maria.....Gounod
Miss Grace Clare.
Violin obligato, Richard Kay.
Soprano solo, Songs My Mother Taught Me.....Dvorák
Miss Reba Cornett.
Violin solo, Paroles des Coeurs.....J. Radoux
Richard Kay.

Tenor soli—
The Thief.....Leo Stern
Lovely Night.....Landon Ronald
Murmuring Zephyrs.....Jensen
Ross David.
Soprano solo, Cuckoo (from More Daisies).....Liza Lehmann
Miss Grace Clare.
Violin solo, Nocturne.....Donald Morrison.

Accompanists, F. W. Riesberg, Mrs. Alice Gates Wakeman,
Miss Harker and Miss David.

Among those present were:

Mrs. H. O. Havemeyer,
Mrs. Edward Knox,
Mr and Mrs. Ignatius Grossmann,
Miss Mildred Grossmann,
Arpad Grossmann,
Miss Ethel Inman,
Mr. and Mrs. Francis Lemoine Loring,
Miss Loring,
Miss Holland,
Mrs. Frank Lemoine Loring, Jr.,
Theodore B. Starr,
Mrs. William Stuart Edgar,
Lloyd Rand,
Miss Florence Guernsey,
Mrs. George C. Holt,
Miss Estelle Doremus,
Miss Van Zandt,
Mrs. William Edward Billings,
Mrs. Charles Schumacher,
Mrs. Alexander Crawford Chenoweth,
Mrs. Wilfred Hartley,
Mrs. Adrian Hoffman Joline,
Mr. and Mrs. Daniel Talmage,
Mrs. Ernest Stanley Green,
Miss Sophia Gardner Palmer,
Mrs. Elijah Douglas Murphy,
Mrs. Richard Kay,
Robert Ryckman Walbridge,
Miss Eva Deming,
Mrs. Sands Kenyon Gorham,
Mrs. Wales R. Stockbridge,
Mrs. E. A. Collamore Partridge,
Miss Marion Collamore,
Mrs. Augustus Gorham,
Mrs. Laura B. Starr,
Reinhold Herman,
Miss Mary Hall Sayre.

Miss Anderson,
Mrs. Henry J. Davison,
Mr. and Mrs. Griswold Bourne,
Miss Davison,
Mrs. McLaren Post-Brown,
Mrs. Linne Post,
Mr. Mackintosh,
F. Edwin Ellwell,
J. Clauson Mills,
Miss Maud Del Mar
Percy Emery,
Dr. C. W. de Lyon Michols,
Sam Butterworth,
Miss Bessie Rockwell,
Miss Zetti Kennedy,
Miss L. Freeman.

The Women's Philharmonic Society is aggressive and vigorous this season, active spirits managing its affairs, and very pleasant afternoons are those at 19 East Fifty-ninth street (the ground floor), where the club has cozy rooms. Saturday afternoon there was a musicale by the following artists in the program here printed: Mrs. Alexander Rihm, soprano; Miss Edith Roberts, violinist; Miss Dorothy Moller, contralto; Miss Louise Manning, pianist; Mrs. Florence Brown Shepard and Frank Howard Warner, accompanists:

Sonata for piano and violin, D minor, op. 21.....N. W. Gade
Soprano soli—
Airy, Fairy Lillian (with violin obligato).....L. V. Saar
Beauty's Eyes.....Tosti
Piano solo, Twelfth Rhapsody.....Liszt
Contralto soli—
Ein Ton, op. 3, No. 3.....P. Cornelius
Veilchen, op. 1, No. 2.....P. Cornelius
Violin soli—
Berceuse Slave, op. 11.....F. Neruda
Obertass, op. 19, No. 1.....Wieniawski
Duets for soprano and contralto—
Calm as the Night.....C. Goetze
The First Song (with violin obligato).....C. Goetze

Mrs. Rihm has a sweet and perfectly true soprano voice, combined with distinct pronunciation, and in all her singing showed herself a well schooled artist. Miss Roberts plays with style, and excepting for the hindrance of the piano part in the Wieniawski Mazurka, appeared to advantage; the pianist either did not know the piece or had not rehearsed. Miss Moller has a fine alto voice, singing with intelligence, and together the singers formed an excellent ensemble. Miss Manning played with dash and won a hearty encore, and the usual refreshments followed the performance of the program, which was heard by as many as the room could contain. There will be a recital by the piano department of the club next week.

Here is another Tali Esen Morgan invention:
Hello! Central! Give me No. 857 of the Brooklyn Chorus.
Hello?
Yes, this is Mr. Morgan—Tali Esen Morgan.
How do you do? Glad to see you!
Yes—No—Certainly!—Of course. So? Well!
Now listen: I must see you without fail at the chorus in the Greene Avenue Baptist Church on this coming Thursday night. Another engagement? Nonsense! Put it off, and say you have a very important engagement that night with me.
That's the way to talk! I knew you would! I want to have a big rehearsal this week, and find out the sentiment of the chorus about giving "The Messiah" in the Brooklyn Academy of Music, with the United Festival Chorus of at least 600 voices.
Grand? I should say so! Of course we can do it! Well, I am very glad you will be there Thursday night. Now, don't fail me.
Yes—maybe—sure—Fine!
Well, good-bye—good-bye—Yes; good-bye. Perhaps. Good-bye.
Yes, see you Thursday—Good-bye!

Edwin Lockhart rejoices in a big class of vocal pupils, and also in a large circle of devoted friends, both of which are the result of his half dozen years' residence here. The pupils came because in him they found just what they were looking for, and the friends are the natural outcome of the man's genial nature. With nothing but intelligence, a large heart and a fine natural baritone voice, Mr. Lockhart arrived here from California, and now he is among the important people of this greater city. Regularly during the season he gives musicales in his comfortable studio, the last on Saturday afternoon, January 31, from 4 until 7 o'clock. The program rendered was a highly classical one and a source of much pleasure to the guests present. Mr. Lockhart sang several numbers in his usual pleasing manner, and those who assisted him contributed much to the enjoyment of the occasion.

The next musicale will be given Saturday afternoon, February 28, from 4 until 7 o'clock.

Mary Haydon recently sang for a private audience Dell'Acqua's "Villanelle," in which her high and clear soprano voice shone to advantage. She interpolates some highly interesting cadenzas, written for her by that excellent mu-

sician, Elliott Haslam, and sings them with infinite grace and charm of style. In contrast to this she sang Marsh's "The Lord Is My Light," and this she sings with much fervor, a most delightfully clear enunciation, and for her there should be an important place here. Regarding her singing of the Dell'Acqua song the Montreal Herald said:

The "Villanelle" brought out the full range of her highly cultivated voice. Mrs. Haydon made a decided hit and will always be given a warm welcome from Montreal musical circles.

Clara Heiligers Jacob recently sang these songs at a morning affair:

Little Boy Blue.....Nevin
Rose Leaves.....Chadwick
Florian's Song.....French
The Heavenly Harp.....Gray

The youth and pretty appearance of this Southern girl quite captivated her audience, not to speak of her fine natural soprano voice, which, with study and development should bring her into musical prominence here. For one thing she feels all she sings, and in the Nevin song one would think she had felt all the world's woe! She puts her heart into all she sings, and as intellect also is not lacking, the result is a highly interesting singer.

W. R. Hedden, organist and choirmaster of the Church of the Incarnation, Madison avenue and Thirty-fifth street, announces his next special musical service for next Sunday, February 15, at 4 o'clock, with a quartet of strings, harp, organ, chorus and soloists, uniting in the following program:

Prelude, Largo in G.....Handel
Magnificat and Nunc Dimittis.....Aitken
Anthem, Ave Verum.....Mozart
Postlude, March Fantasia on Two Latin Hymns.....Guilmant
The church was entirely filled at the last special musical service. Next Wednesday evening, February 18, at 8:15 o'clock, Mr. Hedden gives another organ recital, with this program:
Prelude and Fugue, D major.....Bach
Rhapsody on Breton Melodies.....Saint-Saëns
Baritone solo, Abendempfindung.....Mozart
Townsend H. Fellows.

Sonata IV, B flat (four movements).....Mendelssohn
Parsifal Vorspiel.....Wagner
Baritone solo, Hosanna.....Granier
Mr. Fellows.
Caprice in B flat.....Guilmant
Scherzo in F.....H. Hofmann

The next "Students' Organ Recital" at the Church of the Divine Paternity, Seventy-sixth street and Eighth avenue, is to be tomorrow (Thursday) afternoon, February 12, at 3:30 o'clock, the participants being Miss Fannie B. Goodhue, Ipswich, Mass.; Louis Weitzel, organist and choirmaster, First Presbyterian Church, Goshen, N. Y.; De Witt Garretson, organist and choir director, St. Peter's P. E. Church, Perth Amboy, N. J.; Herman Kloess, New York, and Arthur Griffith Hughes, baritone, New York.

The recitals are free and the public invited. Next recital, February 26.

Sydney Francis Rice again presented an interesting figure in his assumption of the character of Fitzgerald O'Hara in the play "The Day the Duke Forgot" at the seventh performance, nineteenth year, of the Empire Theatre Dramatic School. He looked the English aristocrat every inch and confirmed further good impressions before printed in this column. Another young actor deserving mention is Aileen Goodwin, who, as Antoinette in "The Spark," was charming in both speech and action. The methods of these two young folk bring credit on the school.

Open choir positions are as follows: Alto, Emmanuel Baptist Church, Brooklyn; organist-director, Clinton Avenue Congregational Church, Brooklyn; alto, First Reformed Church, Brooklyn; alto, Park Avenue M. E. Church, corner Eighty-sixth street, New York; precentor, Park Presbyterian Church, Newark; St. Paul's M. E. Church, Newark, entire change; alto and bass, First Presbyterian Church, Elizabeth, N. J.

There are as yet no positions of importance open in New York, outside of those heretofore mentioned in this paper.

Mascagni Decorated by His Sovereign.

A SPECIAL dispatch from Rome to the New York newspapers announces that the King of Italy has conferred on Mascagni the title of Chevalier of the Order of Savoy. The decoration was conferred as a mark of sympathy with him in his American misfortunes.

JEANNETTE
DURNNO,
Pianist.

MANAGEMENT
DUNSTAN COLLINS,
55 Auditorium Building,
CHICAGO.

HEERMANN'S DEBUT A TRIUMPH.

THE New York press criticisms of Hugo Heermann's debut were as follows:

Of Herr Heermann's playing it will be a pleasure to discourse at greater length on a near occasion. His presence can be hailed with genuine heartiness and enthusiasm. He is an artist in whom there is no guile; a violinist with a fine sense of beauty of form, idea and tone; a noble musician, the master of a superb technical equipment; a player in whom both the essential elements of tone formation and tone production are present in equal and ample proportions; a master of his instrument and his art. His tone is full of sensuous beauty, his intonation clear as crystal. No sentimentalist; a manly man. Herr Heermann achieved a fine success with the public.—Tribune.

The fourth of Herman Hans Wetzler's orchestral concerts, which took place last evening in Carnegie Hall, introduced a new violinist to New York. The new violinist is Hugo Heermann, who comes from Frankfurt, in Germany. He made his first American appearance last evening in Beethoven's Concerto—the work that so overtops all others of its kind that the player who can interpret it in its own spirit and style has thereby established his rank as an artist beyond question.

Mr. Heermann undoubtedly so established himself in a high position by his playing of it last evening. He is a violinist of admirable musical endowments; he has dignity, power, a strong, direct and masculine style, quite without the virtuoso's affectations or anxiety to display himself and his abilities and unselfish in his devotion to the music with which he is dealing. He has a feeling for the poetic beauty of the concerto; his performance of it was large in spirit and full of energy, yet always dominated by a fine sentiment.

Mr. Heermann's tone is beautiful in quality, round and sympathetic, and capable of deep emotional expressiveness. His technique seemed singularly secure last evening, his stopping accurate, his bowing free and vigorous, and he clearly approached the concerto with the confidence and certainty of a master. He played a long and extremely elaborate cadenza of his own in the first movement with brilliancy.

Mr. Heermann made a deep impression upon the audience, and was rewarded with all the enthusiastic applause that his performance warranted, being recalled again and again.—Times.

Mr. Heermann played the Beethoven Concerto with an appreciation of its beauty and its strength not heard here more than once since Eugene Yaase performed it. Only Yaase and Fritz Kreisler, at their best, had set forth so convincingly the character of this music in recent years before New York audiences. Heermann lacked a little of their ruggedness, but his exquisite finish, combined with large, expressive tone, fully matched that of these predecessors.

Smoothness too often argues insipidity, but in Mr. Heermann's case there is nothing of the latter. His tone flows along the lines marked out for it with an ample volume, a changing color, a just distribution of accent and a temperate yet effective use of dynamic variations that leaves enough to the imagination, yet gives the hearer a foundation for a keen enjoyment of what Beethoven put into his great score.

Mr. Heermann's attack, when he so desires, is splendidly forceful—think of those four recurrent D sharps sounding their separate messages, each unexpected, in the first movement—and his range includes every shade of intensity, from pianissimo at least to forte. In the second movement, especially, the violinist diminished his tone to a mere thread, yet it was never lost, and as Mr. Wetzler had the orchestra fully under his control the result was positively eloquent. The newcomer's style is masculine, though not rude; the two are not necessarily synonymous. He is evidently a musician of importance, and his future doings here will be watched with interest.—Mail and Express.

The soloist of the evening was the distinguished German violinist, Hugo Heermann, who made his first appearance in this country. He played the Beethoven Concerto and made an impression which will serve him during his stay in America. It was a judicious thing for him to present himself as an interpreter of the highest type of music, for it enabled him to challenge admiration not only as a virtuoso, but also as a genuine musician. He went through his self-appointed ordeal triumphantly and fully deserved the warm and continued applause which followed his performance.

Mr. Heermann is an artist of genuine musical gifts and of solid accomplishments. It was a joy to hear his virile tone and manly style after the piping of what the dramatic sage of the Tribune calls "certain juvenile squeaks which have of late been making themselves heard." With a splendid, free, vigorous bow arm and an almost unerring left hand, Mr. Heermann draws from his instrument a tone pure and musical. His intonation is well nigh flawless and his stopping is bold, swift and certain in passage work and in double notes and chords. His style is solid and dignified, but never cold. On the contrary, it is instinct with force and at times rises to fiery spirit.

Intellectual penetration and emotional sympathy marked his interpretation of the Beethoven Concerto, which was not in the rut of convention, though it violated no canons of Beethovenian art. It was a strongly individual reading, but the reading of a worshipper at the shrine of the mighty Ludwig. As a display of sound and musicianly virtuosity, his performance of an unfamiliar, but brilliant cadenza in the movement was most admirable.

Further opportunities will be afforded to study the art of this fine violinist. His introduction last night was altogether delightful.—Sun.

After a season given up in part to immature and half baked violinists, over whom a fuss is made because they are immature and half baked, it gave keenest delight last evening to hear Hugo Heermann, of Frankfurt, play the Beethoven Concerto at the fourth Wetzler concert. It was his first appearance in this country, to which he came a few days ago with little preliminary advertising. His name was all but unknown here, and even in Europe he hardly has the reputation his merits deserve. Be that as it may, his performance would have justified the most glowing advance notices, and he will add much to the dignity and beauty of the waning season. He is unquestionably as thorough a musician as he is a brilliant virtuoso. He plays broadly, sweepingly and with much dignity. His tone is singularly round, smooth and mellow, maintaining these qualities even in the highest flights and in the most rapid passage work. His stopping is marvelously sure and accurate; so much so that it was all but impossible to note the slightest deviation from pitch in the whole of the concerto, including a particularly difficult cadenza of his own make. In a word, Mr. Heermann represents all that is best in the traditions of violin playing. He subordinates the purely virtuosic qualities to those which are

purely musicianly, and yet has command of a technique which carries him easily and surely over all difficulties which present themselves. His reading of the splendid first movement of the concerto was as nearly completely satisfying as one could ask to hear. It was broad, noble, reverent and imaginative, thoroughly musical and full of tonal beauty. The same was true of the second movement, and in the last he exhibited an abandon which one had hardly expected after his work in the earlier part of the concerto. Mr. Heermann is thoroughly welcome.—Commercial Advertiser.

The Beethoven Violin Concerto served Hugo Heermann for his first appearance before an American audience. In his treatment he demonstrated his right to a place among the best masters of his instrument that New York has recently heard. His style is far removed from the sensational and meretricious, yet he is a virtuoso of large technical attainments.

His tone is masculine and possesses a considerable range of modulation, with, however, an unusual evenness throughout the finger board which contributed satisfying breadth to his periods. His double stopping merited especial commendation for its precision.

GREGORY HAST IN DETROIT.

HERE is the way the critics were impressed by Gregory Hast, the noted English tenor, when he sang in Detroit January 29. The clippings speak for themselves:

Gregory Hast, one of England's most popular tenors, gave a recital at the Light Guard Armory last night, the second number in the Collier Celebrity course of concerts. Mr. Hast is a carefully trained tenor. His mezzo voice is delightfully soft and clear, and he has admirable control over his breath, so that his tones are capable of almost indefinite sustenance.

Mr. Hast fully lived up to the reputation which had preceded him. He is very popular in the East, and enjoyed a somewhat singular distinction in New York last season. He was the only artist who appeared twice at the "Waldorf-Astoria mornings," given in the big hotel on Monday forenoons. His present tour has been very successful, and it is quite on the cards that he will come back to America, though he is busy in England when he is at home. Mr. Hast was one of the founders of the famous Master Singers' Quartet, an English organization, and he sang at the coronation services of the present King of Great Britain and Ireland.—Detroit Free Press, January 30, 1903.

The clear, sweet tones of an exquisitely modulated voice fell upon appreciative ears last evening at the Light Guard Armory. Gregory Hast, tenor, appeared in the second number of the Burton Collier Celebrity course. Detroit musical circles were well represented.

Gregory Hast is said to be one of the greatest tenors now appearing in this country. He certainly has a remarkable voice. At once soft and penetrating, his tones stir the musical nature to its depths. In a varied repertory he proved to be versatile in expression. Every number was generously applauded, and after each appearance the singer responded to encores.—Detroit Tribune, January 30, 1903.

A tall, well built, athletic looking Englishman is Mr. Hast, scarcely the manner of man we are accustomed to expect in our tenor singers, yet his voice is none the less a true tenor—strong and clear and flexible. It is of the tenor robusto order, and is sweet in all its tones. Mr. Hast has fine control of it. He has no little dramatic ability, as was perhaps best evidenced in his rendering of "The Sands o' Dee." Mr. Hast's Old English ballads will long remain pleasant memories with those who heard them last evening.—Detroit Journal, January 30, 1903.

Gregory Hast, tenor, fulfilled the anticipations of the audience that had been promised a treat before the coming of the artist to this city. The audience that greeted the singer was about the usual size that artists have faced in Detroit this winter, but there was no lack of enthusiasm. Every number was encored and in nearly every instance the demand was acceded to.—Detroit Times, January 30, 1903.

Mr. Hast's tenor voice delights the ear inexpressibly. The enunciation and pronunciation made his singing a treat, and his appearance proved one of the most enjoyable events of the musical season.—Detroit News, January 30, 1903.

Arthur Griffith Hughes' Notices.

ARTHUR GRIFFITH HUGHES returns from Boston, Pittsburg, Cleveland, Binghamton, Troy, Scranton and Akron with a fine lot of press notices, from which we cull these:

Arthur Griffith-Hughes, the young baritone from New York, sang an aria, "Tristes Amour," from the opera "Galathée," as his introductory solo, accompanied by the quartet at the Temple, to a very large audience. Mr. Hughes appeared to be a very slight person, nevertheless he displayed a remarkable baritone voice with a wide and full range, which he used to good advantage in the above aria, besides displaying excellent training in his enunciation and interpretation. Everyone vied, with the conductor's approval, at the conclusion of the dramatic aria by taking his hand. Mr. Hughes gave full vent to his unlimited musical temperament, and though at times he greatly sacrificed tone color and quality to temperament, he can be graciously pardoned, as it is a common fault. His interpretations, from an artistic standpoint, rose to the standard of the quartet of strings, and his closing cadenza was well executed. He has an interesting future, and it is a pity he lacks the stature, for his temperament is of operatic turn. As he is a New Englander, and of Welsh parentage, and yet very young, he will be watched with interest. "for a good voice never grows old."—Boston Journal.

Arthur Griffith-Hughes has been heard here before, and therefore much was expected of him, but he fulfilled every expectation. It was perfectly plain to his listeners that his voice had improved in volume, and his work, from an artistic standpoint, was more finished. His solos, "Dio Possente," from "Faust," with orchestra, showed an abundance of temperament and style, and with this rapid progress he will become a renowned baritone and occupy a well deserved position among vocalists.

His group of songs, "A Memory," by Miss Park; "Mavourneen," by Lang, and "Ich liebe Dich," by Mildeberg, were especially pleasing and showed remarkable control of voice.—Pittsburg Gazette.

MME. ROGER-MICLOS PLAYS.

AT a Sunday night concert in the Metropolitan Opera House, Madame Roger-Miclos easily carried off the chief musical honors. The main interest centred in her performances, and the most appreciative applause fell to her lot. Madame Roger-Miclos' numbers were Liszt's "Hungarian Fantaisie," with orchestra, and as solos, Haydn's "Theme and Variations" and a Chopin Polonaise.

The distinguished French pianist fully justified the liberal meed of praise showered upon her after her brilliant debut at the Waldorf-Astoria last week. The Liszt number brought out again all the pianistic and musical virtues that were found in her playing of the concertos by Beethoven and Saint-Saëns. Madame Roger-Miclos' exquisite touch, her perfect taste, her faultless scales, her temperament and her bravura, all were given ample opportunity and satisfying display. The cadenzas were perfect, and the trills not less so. For a French woman, Madame Roger-Miclos seems to have a deal of the impetuous brilliancy that is usually associated especially with Hungarian music.

In the solo numbers there were minute attention to the niceties of pedaling, well balanced phrasing, temperate adjustment of tonal balance, and much variety of color. The success of the soloist was tumultuous. Expectation regarding her recital—today at Mendelssohn Hall—has been made more keen than ever. It looks now as though Madame Roger-Miclos will be the real pianistic success of the season.

Madam Pappenheim Receives.

THE famous Wagner singer and vocal teacher, Mme. Pappenheim, issued 300 invitations for her Sunday at home, and despite the bad weather nearly all came, enjoying the music presented by the following artists: Mrs. Emilie Schwoelch Busse, soprano; Miss Frieda Stender, soprano; Jacques Landau, tenor; Charles A. Goettler, basso; Edmond Varnier, violin soloist to His Royal Highness the King of Sweden; Théo Marc, cello soloist of the Lamoureux Concerts of Paris. At the piano Mme. G. Feu-ardent and Fräulein Gisela Frankl.

Assisting Mme. Pappenheim in receiving were Mrs. Lowell T. Field, Mrs. George Currie and Mrs. Sadie Bokke Halsted. Among those present were:

Dr. and Mrs. Julius Bierwirth, John Cocks, Mrs. Conrad, Mrs. Edward Love, Mr. and Mrs. Edward Calvin Moen, Mr. and Mrs. Giles Whiting, Mr. and Mrs. George Hanning, Mr. and Mrs. August Walther, August Walther, Jr., Mrs. James Halsted, Mr. and Mrs. Isadore Schaffrau, Richard A. Carden, Mrs. Walton Lent, Mr. and Mrs. John A. Eckert, Mr. and Mrs. Theodore A. Liebler, Count F. H. von Beroldingen, Mr. and Mrs. Henry T. Chapman, Henry E. Frankenberg, Werner Frankenberg, Miss Frankenberg, Mr. and Mrs. Carl Stiefel, Mr. and Mrs. Victor Saar, Mr. and Mrs. Max Nathan, Mrs. Seabury Jones, Miss Jones, Miss Mathews, Reinhold Herman, Col. Nicholas Pike, Joseph Pike, Miss Gunther, Mr. van Loane, Mr. and Mrs. Frank Lloyd, Miss Mary Howe, Mr. and Mrs. P. Kyle, Dr. and Mrs. Frank E. Miller, F. Carl Müller, Mr. and Mrs. Silas B. Pratt, Miss Madeleine Schiller, Mrs. Julius H. Seymour, Mr. and Mrs. Henry Wolfsohn, Theodore Habelmann and Mrs. K. Riesberg.

A Joint Piano Recital.

CONSTANTIN VON STERNBERG and William C. Rehm will give a joint piano recital in Memorial Hall, West Point, the evening of February 28. These pianists gave a series of such recitals in the South a few years ago and were very successful. In the entertainment at West Point they will use two concert grand pianos and will play the following numbers, arranged for two pianos: Introduction and Gavotte, op. 60.....Wilm Variations on a Theme by Schumann.....Brahms Danse Macabre.....Schumann Allegro Brillant.....Mendelssohn Theme and Variations.....Beethoven-Saint-Saëns Marche Heroique.....Saint-Saëns Valse, Paraphrase.....Chopin-Schütt Fantaisie l'Etoile du Nord.....Meyerbeer-Kullak Theme and Variations.....Wilm

EDWARD ILES' VOCAL SCHOOL, BECHSTEIN STUDIOS,

Wigmore St., LONDON, W.



"Evidence of the good training imparted by Mr. Edward Iles was displayed yesterday evening when this artistic vocalist brought forward a number of pupils at the Bechstein Hall. His method of dealing with voices is unaffected and absolutely free from trickery, by which he insures an even production, added to attention to good phrasing and clear enunciation. Two great essentials that go far to the making of an artist."—Standard.

"Mr. Edward Iles is a vocalist who in voice and style strikingly suggests M. R. Schell."—Manchester City News.

MADAME SCHUMANN-HEINK.

THE following press notices are a few of the many which Mme. Schumann-Heink received on her recent Western trip:

The concert on Friday evening was one of the best of the orchestra season. It was by far the best so far as the soloist was concerned, for Madame Schumann-Heink is justly acknowledged the greatest living contralto, and no matter how often one hears her, her charm is ever potent. She sang the recitative and rondo from Mozart's "Titus" in beautiful musical spirit, with perfect poise. Her voice is so rich and true and her vocalization is so easy, that there is absolutely nothing to detract from the artistic quality of her performance. Given voice, temperament, method and a personality which is charm itself, there could be nothing said of Madame Schumann-Heink's singing save that it is perfectly satisfying in every way. In her choice of encores the great singer was most felicitous, for the selection from "Paulus" and the Arditi Bolero are two numbers which Madame Schumann-Heink often sings in concert, and which never fail to charm.—The Pittsburgh Gazette.

Schumann-Heink is too well known to the musical public to need extended comment. She is a consummate artist—one who represents the highest phase of German vocal and dramatic art. With a musical and dramatic instinct, reinforced by the highest culture, she combines an unpretending personality that wins for her at once the enthusiastic appreciation of the audience. Her splendid voice, vibrant and intense, possesses withal a technique that rivals that of a coloratura singer. As an interpreter of German lieder she is almost unrivaled. The grace and earnest charm with which she sang her encore—a song of Schubert, I think—will not be easily forgotten by those who heard it.—Cleveland Leader.

The recital of Madame Schumann-Heink at the Odéon last night was one of the notable music events of the year in St. Louis, which season has produced more really good music than has ever been the case before. The voice of the great German singer was in excellent condition, and every detail of the concert combined to make an artistic and musical success. All of Madame Schumann-Heink's numbers were sung in German. They were chosen evidently with the view of giving her an opportunity to display the scope and numerous admirable qualities of her rich contralto voice. Of these qualities it is difficult to decide which is most pleasing. By far the most striking is the dramatic quality. The voice is filled with wonderful sweetness and sympathy. In the first part of the program there was a group of four songs by F. Schubert, "Der Neugierige," "Rastlose Liebe," "Die Junge Nanne" and "Die Allmacht." These are typical of the German school, filled with weird, longing melody. Rendered in the rich notes of Madame Schumann-Heink, they possessed great charm. The final number, an aria from Saint-Saëns' "Samson and Delilah," one of the most attractive numbers, was sung with great taste and feeling. Other numbers were "Frauenliebe und Leben," by R. Schumann, and a group of songs by Brahms. The Schumann number, a long and exceedingly difficult composition, was one of the features of the recital.—St. Louis Republic.

Mrs. Cumming in Four Cities.

THE appended criticisms tell of Mrs. Shanna Cumming's appearance in four cities—Albany, Montreal, Troy and Portland:

Mrs. Cumming won Albany favor at the Association's May Festival, but she never sang better than last night, the ringing sweetness of her upper notes rich in volume and exquisite to the last echo. In the alternate recitative and air, the Widow and Elijah, she did some of her finest work.—The Argus, January 21.

At the conclusion of the "Hymn of Praise," Madame Cumming sang an aria from "Fidelio," by Beethoven, and was twice recalled. She first responded with "Bonnie Sweet Bessie, the Maid of Dundee," and after renewed applause and the presentation of a bouquet she sang a charming spring song. In both of these songs she accompanied herself on the piano, to the extreme delight of all. It would be hard to imagine a sweeter voice or find a more charming, natural, prepossessing personality than this celebrated artist possesses. The applause accorded her and the other soloists was well deserved and must have been very gratifying.—The Montreal Daily Witness, January 29.

This was not Mrs. Cumming's first appearance before our music lovers, for she was heard at the last music festival in this city, and the good impression she created was much augmented by her latest brilliant work. She is a pure, clear soprano of strong dramatic quality and good compass. She has a stately, pleasing presence, while her platform manners are ingratiating. Her chosen numbers were varied and interesting, including selections from Mozart, Handel, Tchaikowsky, Richard Strauss, Franz and rendition of the German group, into which she put plenty of dramatic fire, especially in "War ich ein Kalm." Her "Standchen" was interpreted with a coquettish touch, and there was a delicacy about "Der Nussbaum" which reached appreciative ears. She rose to quite a lofty height in "Heller Tag," and at the close of each of these selections she was rewarded with a well deserved general applause. Her heart warmed to songs of tender sentiments, and the sympathetic quality of her voice was interestingly shown in "If Only Thou" and the "Spring Song," with violin obligato, which brought the song recital to a most satisfactory conclusion.—Portland Daily Press, January 14.

The assisting soloist was Shanna Cumming, who has been here on former occasions. Her voice has lost none of its charm, and her singing of "Dolce Amor," Pizzi, was a distinct feature of the concert. She showed just how it should be sung, and the most critical listener could not desire a more sensuous or velvety tone. Miss Cumming also sang songs of Tchaikowsky and the "Spring Song," of Weil, with due regard for their requirement in treating.—Troy Budget, January 22.

The concert was made all the more memorable because of the share in it taken by Mme. Shanna Cumming, the soprano. She was not a stranger. The audience had pleasant memories of her singing on a previous occasion, and the favorable impression made then was strengthened last night. Madame Cumming is rarely gifted in voice, and sang with a loveliness and brilliancy that deserved the sincere and hearty plaudits which greeted her every appearance. Into Tchaikowsky's "War ich ein Kalm" she put the

real sombre tone of the Russian theme, while "Heller Tag," by the same composer, was sung with a world of romantic sentiment. Sincere and continued applause brought the singer back to give with great brilliancy and coloring "Weil's Spring Song," to her own accompaniment, which in itself was a work of art. Later on Madame Cumming sang Pizzi's brilliant vocal waltz, "Dolce Amor," in a manner that was a revelation. Another recall was the result, to which she responded with a brief but bright little conceit.—Troy Press, January 22.

THE VICKERS-HEMUS RECITAL.

THE recital last week at Francis Fischer Powers' studio was given by Miss Myra Belle Vickers, soprano, of Kansas City, Mo., and Percy Hemus, of New York, assisted by Mrs. Hadden-Alexander and Mr. Powers. The studios were crowded, and the program thoroughly enjoyed, as all Powers affairs are.

Miss Vickers' beautiful voice has improved wonderfully the past year, her execution well nigh faultless, tone placing and tone color perfect. Miss Vickers' career will be watched with greatest interest by all who have heard her sing. Mr. Hemus outdid all former efforts. The strides this young artist is making are absolutely wonderful. He is a great favorite and deservedly popular. Mrs. Alexander was in excellent form, and showed the artist she is in every point. Can nothing be done to bring Mr. Powers before the public again? We know of no voice anywhere that can compare with his or his perfect method, while his artistic interpretations are known throughout the country through his pupils, where he himself has not been heard. His singing Saturday will long be remembered, and his six running high G naturals never forgotten. The program was:

What Have I to Do With Thee (Elijah).....	Mendelssohn
Miss Vicker and Mr. Hemus.	
Joy of Autumn.....	MacDowell
Etude, op. 25, No. 11, A minor.....	Chopin
Mrs. Hadden-Alexander.	
Polacca (Puritani).....	Bellini
Miss Vickers.	
The Hour of Peace.....	Hahn
Mr. Hemus.	
Saga.....	Rheinhold Hermann
Dinja.....	Rheinhold Hermann
Miss Vickers.	
Beider Weige.....	Mendelssohn
Nachtlied.....	Mendelssohn
Youth's Springtime.....	Mendelssohn
Swedish Winter Song.....	Mendelssohn
Mr. Powers.	
The Dream.....	Rubinstein
Had a Horse.....	Korbay
Good Night.....	Rubinstein
Mr. Hemus.	
Rhapsodie Hongroise, No. 12.....	Liszt
Mrs. Hadden-Alexander.	
Fallih Fallah.....	Van der Stucken
Come With Me in the Summer Night.....	Van der Stucken
Apple Blossoms.....	Lawrence Kellie
Miss Vickers.	
A Memory.....	Edna Rosalind Park
The Cloistered Rose.....	Edna Rosalind Park
The Ivy Leaf.....	Albert Mildenberg
(Composed for and dedicated to Mr. Hemus.)	
Polly and I.....	Wakefield
Mr. Hemus.	
Gondoliera.....	Henschel
Miss Vickers and Mr. Powers.	
Miss For Macdonald, Horace Horton Kinney and Carl	
Gralow, Accompanists.	

The same afternoon Mr. Powers furnished the entire program for the National Arts Club at their beautiful mansion. Selections were made from the following program at irregular intervals throughout the entire receiving hours, from 4 to 7, all the artists coming from Mr. Powers' studios.

Cavatina (Queen of Sheba).....	Gounod
Sweetheart with Lips Aflame.....	Chadwick
Rococo.....	Addison
Two Madrigals.....	Adela
Miss Carolyn Lewis Lum.	
Polacca (Puritani).....	Bellini
Chanson Provençale.....	Dell' Acqua
Sunrise.....	Wekerlin
Miss Myra Belle Vickers.	
Salut d'Amour.....	Elgar
Romance Sans Paroles.....	Davidoff
Tarantelle.....	Popper
Cavatina.....	Bohm
Caprice Hongroise.....	Dunkler
Karl Kirk.	
Morgen.....	Richard Strauss
Allerseelen.....	Richard Strauss
Liebesglück.....	Max Spicker
King Charles.....	Fredericks
To Anthea.....	Hatton
Frederick Wallis.	
Bird Song.....	Henschel
Summer.....	Chaminade
Goat Bells.....	Allen
Alpine Rose.....	Gerrit Smith
Erkine Porter.	
L'Heure Exquise.....	Hahn
Pretty Creature.....	Old English
Sweethearts.....	Wekerlin
Percy Hemus.	
Had a Horse.....	Korbay
I'm a Horseherd.....	Korbay
When the Torrents.....	Korbay
Edwin House, Jr.	
Serenade.....	Jensen
Impromptu in F sharp.....	Chopin
Ballade, G minor.....	Chopin
Harold Stewart Briggs.	

MADAME ROGER-MICLOS THIS AFTERNOON.

MADAME ROGER-MICLOS' recital at Mendelssohn Hall takes place Wednesday afternoon at 3 o'clock, when she will give the following program:

Sonata, op. 27.....	Beethoven
Carnaval.....	Schumann
Arietta Variée.....	Haydn
Scherzo in B flat minor.....	Chopin
Valse Posthume.....	Chopin
Ballade in A flat.....	Chopin
Inquietude.....	Pfeiffer
Au Couvent.....	Borodine
Fourth Mazurka.....	Godard
Rhapsodie XIII.....	Liszt

The success of this remarkable pianist at her initial concert last week has greatly increased the interest in piano playing, and a large audience is expected this afternoon.

Clarence De Vaux-Royer.

CLARENCE DE VAUX-ROYER, the violinist, will give a series of four concerts at the Waldorf-Astoria for the benefit of the library fund of the Summer School of New Thought, Oscawana on Hudson. The first concert will be given Thursday evening, February 12, at 8:15.

Mr. Royer, who is the director of the Ithaca Conservatory and of the Cornell University Orchestra, will be assisted in the first concert by Howard Brockway, the pianist, and John C. Dempsey, the bass baritone. The program will be as follows:

Violin, Sonata, G minor.....	Tartini
Piano—	
Ballade, op. 118.....	Brahms
Nocturne, op. 63, No. 2.....	Chopin
Dance of the Sylphs, op. 19.....	Brockway
Capriccio, op. 25, No. 2.....	Brockway
Violin—	
Cavatina.....	Brockway
Romanze.....	Brockway
Vocal—	
Gruppe aus dem Tartarus.....	Schubert
An der Weser.....	Presael
To Anthea.....	Hatton
Violin and piano, Sonata, G minor.....	Brockway

E. PRESSON MILLER'S MUSICALE.

ANOTHER delightful musicale was given at the studio of E. Presson Miller, Carnegie Hall, by his pupils on Wednesday afternoon, February 4. The audience was large and listened with interest to the following program:

Quartet, Daisy Chain.....	Liza Lehmann
Miss Kirby, Mrs. Hammond Mr. Brines and Mr. Meltzoff.	
Mighty Lak' a Rose.....	Nevin
Miss Estelle Wooley.	
Snowflakes.....	Cowan
Miss Laura Frances Bruce.	
Orpheus with His Lute.....	Sullivan
Miss Isabel L. Dean.	
The Nightingale's Song.....	Nevin
Miss Mary M. Routh.	
The Lass with the Delicate Air.....	Arne
Miss Leta Dealy.	
Romanza, Simon Boccanegra.....	Verdi
The Friar of Orders Gray.....	Shield
Nathan Gregorowitch Meltzoff.	
Celia (Old French).....	Arranged by A. L.
Ah, fors é lui, Traviata.....	Verdi
Miss Leslie Stewart.	
Were My Songs with Wings Provided.....	Hahn
The First Violet.....	Mendelssohn
Miss Grace K. Farmer.	
The Rose Fable.....	Hawley
Miss Harriet Jane Smith.	
Ah, Rendimi, Mitrane.....	Rossi
Mrs. Gertrude Hammond.	
Bolero, I vesperi Siciliani.....	Verdi
Miss Mary Frances Kirby.	
Romanza, L'Elisir d'Amore.....	Donizetti
Schmucht.....	Rubinstein
M. James Brines.	
Elsa's Dream, Lohengrin.....	Wagner
Miss Lylian Clausenius.	
Hear ye, Israel, Elijah.....	Mendelssohn
Miss Jeanette Douglas.	
Quartet, Daisy Chain.....	Liza Lehmann
Miss Kirby, Mrs. Hammond, Mr. Brines and Mr. Meltzoff.	

People have come to expect fine singing from Mr. Miller's pupils, and on this occasion were not disappointed. His conscientious teaching was exemplified by the artistic way in which his pupils sang their several numbers. Indeed, it is hard to make a selection, since the whole program was so well rendered. Each pupil seemed to strive to do his best, and the improvement in most cases was remarkable. There were a number of first appearances. The newcomers acquitted themselves well. A number of pupils who have not yet been heard will make their first appearance at the next musicale.

The Chautauqua Institution, School of Music,

CHAUTAUQUA, N. Y.

Dr. CARL E. DUFFY, Head of Department.

Private instruction
on Tone Production and
Artistic Singing
Lectures on interpretation
of different classes of music.



The Normal Course
will be of special interest
to teachers, giving them the
best means with which to
overcome the difficulties
which beset the novice.



BUFFALO, February 6, 1903.

THAT Kocian is a favorite in our city was proved by the appreciative audience which greeted him on Tuesday evening, although the weather was inclement. Convention Hall was made unusually attractive the night before for the Charity Ball, and the decorations were still in evidence. A gold and white striped canopy, with a lattice work of green leaves, reached to the stage, and the shaded electric lights produced a harmonious effect. The Pan-American organ was hidden from view by a new drop curtain, on which was a faithful reproduction of the Temple of Music and the Electric Tower. This symphony of color made a fitting background for the performance of Kocian, the wizard of the bow, and Miss Geyer the wizard of the piano. The program follows:

Introduction and Rondo Capriccioso.....	Saint-Saëns
Kocian.....	
Noveltte.....	Schumann
Chant Polonoise.....	Chopin-List
Valse.....	Nicolaus Rubinstein
Miss Julie Geyer.....	
Dumka.....	Kocian
Scherzo Valse.....	Tschaikowsky
Kocian.....	
Danse Espagnol.....	Moszkowski
Miss Julie Geyer.....	
I Palpiti.....	Paganini
Kocian.....	

The difficult numbers of Paganini and Tchaikowsky were admirably played. His composition "Dumka," or "Elegy," was melodiously mournful. It seemed to express the German word "Heimweh." A well known musician is authority for the statement the "Dumka" is "a form evolved from the folksong and holds in combination a series of separate poems." "I Palpiti" of Paganini, a series of exquisite variations, was magnificently played. Kocian was obliged to repeat it, after which, with characteristic generosity, he came out after repeated recalls and played a "Spanish Dance" by Sarasate. Miss Geyer was recalled after her brilliant performance of the Moszkowski selection, received some flowers, and played some pleasing composition unknown to us. Mr. Spindler is an accompanist worthy of all praise.

The Buffalo Saengerbund gave a concert on Monday at the German-American Hall under the direction of Arthur P. Plagge. The chorus numbers ninety members. Miss Maria Strebel, of New York, was the soloist. The following program was given:

Ouverture, Stradella.....	Flotow
Liedesfreiheit.....	Marschner
Chor à Capella.....	
Soprano solo, Arie aus Freischütz.....	Weber
Wie Nahte mir del Schlummer.....	Miss Strebel
Dein Gedenk ich Margaretha.....	Meyer-Helmund
Chor mit Orchester.....	
Selection aus Tannhäuser.....	Wagner
Herber Abschied.....	Silcher
Juchheisa mein Dirndel.....	Kremsler
Chor à Capella.....	
Selections.....	Miss Strebel
Beauty's Bower.....	Langley
Oasis.....	Langley
Orchester.....	

Old Black Joe.....	Chor à Capella
Dixie Land.....	Chor mit Orchester
Frühlingssauer, Walser Idylle.....	Weinsierl
Chor mit Orchester.....	

On Tuesday night the fifth of Mr. and Mrs. Frank Davidson's musical historical evenings took place at the Church of the Messiah. The program follows:

Trio in F major, op. 42.....	Gade (1817-1890)
Largo from D minor Concerto, for two violins.....	Bach (1685-1750)
Andante in F major (piano).....	Beethoven (1770-1827)
Sonata in A major, violin.....	Handel (1685-1759)
Trio in G major, No. 1.....	Haydn (1732-1809)

Miss Mary M. Howard gave a fine talk on women composers at the Chapter House January 31. The vocal illustrations were given by Arthur Barnes, baritone. He sang Chaminade's "Silver Ring," Guy d'Hardelot's "Mignon," Liza Lehmann's "At the Making of the Hay," and two songs by Jessie Gaynor. Mr. Barnes is making rapid progress under the able instruction of Mrs. Frances Helen Humphrey. His friends declare the improvement wonderful during the last three months, his musical intelligence, interpretation and intonation being flawless.

Madame Blaauw and Miss Czerwinski, assisted by Miss Florence Eggmann, soprano, and Dr. Hermann Kellner, baritone, will give a piano recital of duos for two pianos at the Catholic Institute, Monday evening, February 16.

Thursday evening a musical entertainment was given at the State Insane Asylum, under the direction of Charles W. Dempsey. Those who took part were Mrs. Laura D. Minehan, Miss Alta Redans, Oscar Wenborne and Mr. Dempsey, with Bertram S. Forbes at the piano.

Wednesday night a recital was given at Signor Nuno's studio to introduce three of his pupils, Miss Marie Whiting, contralto; Miss Alberg Knaggs, soprano, and S. N. McWilliams, baritone. Miss Whiting sang Gounod's "Oh, Divine Redeemer," and a song of the blind girl from Ponchielli's "Gioconda," very effectively. Miss Knaggs' rendition of the "Jewel Song," from "Faust," was good. Mr. McWilliams evinced musical intelligence, but all were nervous, it being a first public appearance. All of the work done showed careful training on the part of that veteran teacher, Signor Nuno, most of whose pupils have distinguished themselves in concert work or as church singers.

Last week Harry W. Hill, organist of the Church of the Ascension, arranged a fine musicale, which was given at St. Margaret's School. The soloists were Miss Mary McClelland, soprano; H. G. Stewart, tenor; Joseph E. Knight, cellist; Hugo Hoffmann, violinist; Harry W. Hill accompanist. The program follows:

Duo (two pianos), March of the Priests, from Athalia.....	Mendelssohn
Misses Baldwin, Camp, Stevens and Tonkin.....	
Knownest Thou Yonder Land, from Mignon.....	Thomas
Miss McClelland.....	
Sonata in A.....	Handel
Mr. Hoffmann.....	
Madrigal.....	Harris
Mr. Stewart.....	
Berceuse, from Jocelyn.....	Godard
Mr. Knight.....	
Spring Song.....	Weil
Miss McClelland.....	
Serenade.....	Pierne
L'Abeille (The Bee).....	Schubert
Mr. Hoffmann.....	
Elaine.....	Bartlett
So Dear.....	Chaffin
Mr. Stewart.....	
Gavotte.....	Popper
Mr. Knight.....	

One of the pleasantest, most artistic studios in Buffalo is that occupied by Theodore Salmon, who, with his charming mother, have a very beautiful suite of apartments at

the Lenox on North street. Mr. Salmon's studio is filled with choice pictures representative of the English and French schools, and many dainty little conceptions are the work of Mr. Salmon, who at the outset of his career was minded to choose painting rather than music, but after deciding upon the latter he became an earnest student, and is now an enthusiast on the subject, which enthusiasm is expressed in his piano playing and his method of imparting instruction. He now has a large class of pupils, many of whom are professional teachers, some of whom have studied with Leschetizky. Associated with him as an assistant is Mrs. Julius Marvin, an accomplished pianist. Mrs. Marvin has also a large class of music pupils. VIRGINIA KEENE.

Recent Success of Arens' Pupils.

MISS GRACE L. WEIR, an Arens pupil, who has been doing some commendable concert work, recently sang the following songs with the Dannreuther String Quartet, at Flushing, L. I.: "Necklace of Love," Nevin; "The Danza," Chadwick; "Oh, That We Two Were Maying," Nevin; "Springtime of Love," Ardit.

The evening of December 9 Miss Weir and F. J. Benedict gave a joint recital at the Tompkins Avenue Congregational Church in Brooklyn, where Mr. Benedict is organist, and Miss Weir's numbers for that evening were: Aria, "I Will Extol Thee, O Lord," Costa; "Little Boy Blue," d'Hardelot; "Provencale Song," Del'Acqua.

Aside from the characteristic interpretation of each selection her singing on this occasion was particularly noteworthy for the volume, freedom and beauty of her voice on all vowels and throughout her entire range.

Another Arens pupils, R. S. Pigott, who is now teaching in Pittsburg, is having fine success as a reader, as well as a vocalist. On the evening of December 11 he appeared as soloist and reader before the Art Society of Pittsburg.

In referring to Mr. Pigott the Pittsburg Post says:

Mr. Pigott, recently from New York, is permanently resident in Pittsburg as vocal instructor and public reader, and is meeting with merited success. The four songs given by him on Thursday evening gave him standing as soloist of no mean calibre, besides witnessing to his versatility and lofty aspirations. If well wishes have weight, there will be no occasion for complaint on his part of sluggish recognition.

The poem describing the vicissitudes of the "heroic old soul" who lost his Annie Lee to Philip Ray was recited by Mr. Pigott, while the musical commentary, as composed by Strauss, was furnished on the piano by Miss Cosgrove, both performers being Pittsburgers. Two months of arduous study had been given this work, and the result was a presentation most noteworthy, Mr. Pigott delivering his lines feelingly and with complete ease.

Henschel's "Requiem" to Be Sung.

THURSDAY evening, February 26, a concert will be given at the Metropolitan Opera House for the benefit of the Workingman's School, now called the Ethical Culture School. Georg Henschel's "Requiem," written in memory of his wife, Lillian Bailey Henschel, will be the principal number of the evening. The composer will direct. The chorus will be made up of the Brooklyn Oratorio Society and a choir of boys. Hermann Hans Wetzler will be at the organ. The soloists will be Miss Helen Henschel, Miss Waltmann, Ellison van Hoose and Anton van Rooy. The soloists for the second part of the concert will be Mme. Schumann-Heink and Miss Elsa Ruegger. An orchestra will assist in the performance of the "Requiem."

Singing Society Incorporated.

TRENTON, N. J., February 3, 1903.

YESTERDAY L'Harmonie Alsacienne-Lorraine de Hudson County, N. J., was incorporated. The objects of the organization are "to promote the learning and singing of our native songs and for social and other enjoyment among the members." The officers are: Andre Martin, president; François Lustenberger, vice president; Martin Schusen, secretary, and Felix Dudrop, treasurer.



JOHN C. WEBER'S

MILITARY BAND.

FAMOUS IN ALL PARTS OF THE COUNTRY.

—ADDRESS—

JOHN C. WEBER, 1212 Vine Street, CINCINNATI, OHIO.

"The Band That
Plays the Best."

CRITICISED AS

"The King of Concert
Bands."

Pan-American Exposition,
BUFFALO, N. Y.
Zoological Concerts,
CINCINNATI, OHIO.
LOUISVILLE,
INDIANA POLIS,
ST. LOUIS,
DENVER, KAN.

VICTOR

HARRIS

Vocal Training.

The Art of Singing in All Its Branches.

STUDIO: THE ALPINE,
55 West 33d St., NEW YORK.

CONCERT DIRECTION

ROBERT STRAKOSCH

56 Rue La Bruyere, PARIS.

The Fourth Wetzler Concert.

THE fourth in the series of Wetzler Symphony Concerts took place last Thursday evening in Carnegie Hall. Following was the program in full:

Symphony No. 39, in E flat major.....Mozart
Concerto for violin, op. 61.....Beethoven
Hugo Heermann.
Tone poem, Macbeth (new, first time).....L. von Gaertner
Rakoczy March (symphonically arranged).....Liszt

Encouraging and encouraged was young Mr. Wetzler's advent into the sparse ranks of local orchestral conductors. With joy musical New York hailed his announcement that he would study his scores and rehearse his orchestra. This was a reform that we needed and we were duly grateful. The players, too, saw looming up before them the vision of a permanent orchestra with well paid berths for everybody. They were correspondingly happy and enthusiastic. For them the consummation of the permanent orchestra meant delivery from inartistic bondage, from playing in theatres, ballrooms and restaurants. Rehearsals were reeled off with vim and earnestness. Young Wetzler boldly built programs of prodigious magnitude. When his list of patrons and box holders was published the musicians of this town winked knowingly. There were names in that list which made the establishment of a million dollar permanent orchestra seem like mere child's play—provided the names were willing. And it was whispered that they were. The Wetzler concerts seemed designed to focus public attention on the young leader, and to win popular support for any permanent organization that he might later wish to direct.

Then came a couple of concerts and Wetzler and his orchestra caught the town with their enthusiasm, their precision and their authority, all due to sufficient and efficient rehearsing. The music reporters of the dailies differed in their opinions. Some of them are the program annotators of other orchestras, and at least one of them is the program annotator of the Wetzler organization. It is quite clear, therefore, that they could not possibly agree on a common verdict.

Musical politics suddenly brought the bright permanent orchestra prospects to the ground. Every disinterested musical project that New York has ever known was similarly ruined by association with New York's band of musical politicians. The bones of the old Philharmonic Orchestra began to rattle. The skeleton was gayly decked out in happy clothes, and its backbone was connected with a galvanic battery. Somebody has been charging the battery ever since. The skeleton moved spasmodically, and at once there arose a little knot of people that mistook the galvanic action for real vitality. Andrew Carnegie at that time came over the seas and hurried meetings were held before his arrival. Then followed daily announcements from the annotators, heralding the reorganization of the Philharmonic and its ultimate transformation into the much desired permanent orchestra. The advertised fund was not forthcoming—Carnegie had attended a Philharmonic concert!—but enough money was scraped together to enable the old orchestra to give some more moribund concerts for several years to come. And then and there died the enthusiasm and the hopes of the Wetzler camp. New York cannot support two large symphony orchestras. If the Wetzler scheme is to live the Philharmonic must die; and vice versa, if the Philharmonic Orchestra is to be permanent, then there is no further use for the other. After the Philharmonic announcements Mr. Wetzler's players naturally enough lost heart. There was trouble at the rehearsals and there was even open rebellion. It looked for a mo-

ment recently as though the enterprise would disband then and there. The men were stared in the face by the old hopeless conditions. Theatres, ballrooms and restaurants! Artistic slavery and degradation at starvation rates! Who can blame them for dropping back into the old slothful ways and the old automatic spinelessness? It is not the fault of these men; they are the victims of circumstances over which they have no control; circumstances that not only kill their own ambition, but strangle in infancy besides every manifestation of healthy musical growth in New York.

This little history is not so much of a digression as appears at a cursory glance. It is necessary to understand fully the foregoing events. Without this knowledge it would be impossible for the reader to appreciate the peculiar aspects of the Wetzler concert on last Thursday.

In the opening movement of the Mozart Symphony it was at once apparent that the leader and his men differed in their ideas on the true Mozart interpretation. There was an undue amount of assertiveness on the part of young Mr. Wetzler, and there was a corresponding degree of sulkiness on the part of his orchestra. He made his points by sheer force, as it were. Phrases were chopped into exact blocks, symmetrical but most unlovely. The rhythm was firm and unyielding. The conductor read into the score a measure of vehemence which surely gentle Mozart never felt. This may have been modern, but it was certainly not reverential. What is the good of trying to change Mozart at this late day? It is the power of contrast that keeps some of his music alive today. Make Mozart sound like a composer of the twentieth century, and you make Mozart superfluous. It should not be the endeavor of contemporary conductors to adapt Mozart to our sonorous modern orchestras, but rather to tone down our orchestras to Mozart's exact demands. If, for instance, 100 years from today, the public demands orchestras of 200 or 300 pieces, would it be right for a leader of the next century to play "Heldenleben" with an orchestra twice or three times as large as Strauss had prescribed? Would it be musical and would it be just? If parts were doubled and some them assigned to instruments other than Strauss had designated, would the public of 2003 hear Strauss as we hear him today, and as he should be heard? This is a question which must be left entirely to young Mr. Wetzler's artistic conscience. But interesting reflections are suggested nevertheless.

The andante of the symphony suffered from the same singular stiffness as the first movement. There is a certain rigidity in the theme of the second section, especially where it returns in B minor, but most of the movement is simply pensive, gently sad in mood. The brass and the woodwind were made prominent without any very apparent reason. If there were too many strings, a more logical remedy (and more effective) would have been to dispense with some of them. These are precisely the questions that rehearsals are supposed to settle. Perhaps the Mozart music was considered too easy for punctilious rehearsal. Surely another error. Ask Nikisch what he considers the most difficult piece to conduct. "The Mozart G minor Symphony, because it is so clear and transparent," he will answer. Ask Joseffy whose music is the highest test of a pianist's touch and technic. "Mozart's," he replied recently to this very query. Ask Lilli Lehmann—or any other great singer—what aria is the most difficult to sing. "Any aria by Mozart" Mme. Lehmann said last winter in Berlin. In the noise of most modern orchestral music much of the detail is lost. In Mozart the detail is largely the compo-

sition itself. Mar the detail and you ruin your performance.

It would be curious to hear on what grounds young Mr. Wetzler might defend his granitic playing of the familiar minuetto. It was done without light and shade, without grace, without nobility, and without courtliness. It was a minuetto danced by burly peasants with wood-shod feet. The tempo was unduly accelerated, and the accents were driven home with a force as annoying as it was unnecessary. The contours of the movement would have been quite as distinct if there had been in the playing less energy and some suggestion of archness. Also it would have been no violation of classical tradition to mark the several returns of the main theme with a slight, a very slight, ritardando.

The finale was done with speed and spirit. Notably the violins were good. There was a momentary return to the old enthusiasm that had marked the first few concerts of the Wetzler Orchestra. The leader seemed to forget temporarily the unbending lines of his preconceived interpretation and for a brief period something like spontaneity held grateful sway. The merry mood soon departed, however, and the coda and conclusion bore plentiful evidences of mechanical padding. The whole performance left behind it a sense of insincerity and of emptiness. The shell was there—a trifle distorted, it is true—but the soul was lacking. It was not Mozart and it was not beautiful. Would Mr. Wetzler venture his interpretation of the E flat Symphony in Germany—in Frankfurt, for instance, where he studied?

The "Macbeth" tone poem, by Louis A. von Gaertner, a Philadelphian, proved to be one of the most interesting orchestral novelties produced here this season. Mr. von Gaertner's program is different from that of many composers who have written musical versions of Shakespeare's dramas. This new portrayal does not deal with events. It is rather an exposition of the psychical moments in Macbeth's character; of the varying mental elements that made the dramatic hero and unmade the man. In order to sketch his musical essay Mr. von Gaertner has employed phases eloquent and characteristic. His melodic lines are short. The main themes being stated with directness, they are recognizable when they reappear in contrapuntal dress. This enables the hearer to follow the development section more closely than is usually possible in unfamiliar works. Mr. von Gaertner's orchestral style is polished and suave. He employs the entire modern apparatus, but in its use he is temperate and refined. The climaxes are intense, but never unbridled. The fact that these merits stood forth in spite of a rather lackadaisical performance on the part of the leader and his orchestra proves clearly the inherent significance of this welcome work by one of our few gifted American composers. Mr. von Gaertner is thirty-seven years old. We have a right to expect his best work just now.

Into the "Rakoczy" selection Mr. Wetzler might well have put some of the energy and autocracy that so completely spoiled the Haydn Symphony. The great Hungarian march was wavering in rhythm and deficient in patriotic ring. Surely the brave Rakoczy never marched with such weak knees or urged his eager cohorts in quite so gentle a voice. In the Wetzler reading there were no flying banners or flashing swords. It was a march very proper but not at all Hungarian. The "symphonic" arrangement of Liszt might have been partly to blame for all this. It was hardly for fear of Berlioz's jealousy that Liszt suppressed his score until after the great Frenchman's death. The truth is that Berlioz's "Rakoczy March" is a masterpiece, and of this the genial Liszt was very well aware. Finally, however, his vanity conquered his judgment. Berlioz tells in his "Autobiography" how the march was received on its first performance in Hungary. The audience were in a frenzy of delirious excitement. Howls, groans and shouts arose. The



MARK HAMBURG.

American Tour 1902-1903

Address all communications to

BERNHARD ULRICH, Representative.

Music Hall, BALTIMORE.

Knabe Piano used.

people in the gallery slid down the posts into the parquet. There was a combined rush for the stage. The auditors pounded the players on the back and shrieked "Harder—harder! Louder—louder!" Berlioz was fêted like another national hero. Liszt's music has never met with such a reception in Hungary. Today to hear Colonne and his orchestra play the Berlioz instrumentation of the "Rakoczy March" is to hear one of the greatest orchestral performances that the world has ever known. This will not sound like exaggeration to those who have heard Colonne in that particular piece. Young Mr. Wetzler should hear him, too.

The soloist of the evening was Hugo Heermann, from Frankfurt, Germany. His number was the violin concerto by Beethoven. Mr. Heermann is a player typically German, with German notions of phrasing, of tone production and of solidity. There are several prominent German violinists who exemplify these qualities in their playing, but who are able to temper them at least with some slight measure of inspiration. But not so Hugo Heermann. By dint of prodigious labor he has acquired a certain rugged, home made technic which is entirely lacking in elegance and polish. It is an exploded theory that Beethoven must be played pedantically, just as it is an exploded theory that Wagner must be sung without mellifluousness. Ysaye, Kreisler and Kubelik have given notable performances here of the Beethoven Concerto, but they are not pedants. Heermann's fingers are devoid of real flexibility and his soul seems devoid of real poetry. It is an old trick to lend an appearance of massive breadth to a classical movement by playing it very slowly. This misled the inexperienced hearers completely last Thursday. The tempo was a sacrilege. Several times Heermann appealed rather cheaply to the violinists of his audience by playing on the D string alone several passages for which most other players use two strings. This is not a difficult feat, but real artists usually display it in other music than Beethoven's. Heermann's intonation is faulty. In the high positions he was sharp. His phrasing seems to be entirely dependent on the fingering. With him where a phrase becomes difficult it usually ends. His scales were jerky and slow. Every change in position could be clearly heard. The chords were arpeggiated and rasping. Several times there was in evidence such an unmusical proceeding as the slurring down of the last tone in a high phrase to the beginning of a new phrase in a lower position. There were also wrong accents on uneven beats, and on the less important notes of a melody. Heermann's tone is of fair volume, but lacking in color and sensuousness. Almost any concertmaster in Germany can play the Beethoven Concerto as did Heermann last week. And some of them play it much better. It is difficult to understand why this man was brought here when there are available abroad such artists as Thibaud, Witek, Auer, Dessau, Oliveira and others.

Heermann further desecrated the Beethoven Concerto by introducing into it his own cadenzas. They were commonplace and had no logical connection with the body of the work. It is small wonder that the orchestral accompaniment throughout the whole concerto was listless and uninspired.

T. Arthur Miller Writes a Book.

T. ARTHUR MILLER, of Carnegie Hall, vocal teacher and director of the Metropolitan Organ School, finds time during his leisure hours to devote himself to some literary work. When not teaching he is busily engaged in writing a book on the voice, entitled "The Production of the Singing Voice." The book, under this comprehensive title, is well under way and upon completion will be published by the Cahill Publishing Company. There are chapters on breathing, location and production of tone in the different registers, resonance, blending of registers, head or covered tones, &c.

QUESTIONS AND ANSWERS.

To The Musical Courier:

Could you tell me the date of the first Wetzler concert this season? Thanking you in advance,

Sincerely yours,

NEVILLE BLOCH.

New York City, February 1, 1903.

The first Wetzler concert of this season took place Wednesday, November 19.

To The Musical Courier:

Would you kindly advise me when the opera season ends in New York and where the opera goes next?

Mrs. B. Sansome.

HENDERSONVILLE, N. C.

The New York opera season at the Metropolitan Opera House began Monday evening, November 24, to be continued for seventeen weeks. The closing performance will be given March 21. From New York the company will make a four weeks' tour, a fortnight's stay in Boston and then visits to Baltimore, Washington and other Northern cities.

MANUSCRIPT SOCIETY MEETING.

THE third private meeting of the Manuscript Society was held Wednesday night of last week in the Chamber music room of Carnegie Hall. Frank L. Sealy, acting chairman of the music committee, contributed rather unwillingly one of the best numbers of the evening in the form of a droll speech, in which he related the ludicrous mishaps to the artists who had promised to sing two songs by Dr. S. N. Penfield. At a future meeting the committee hopes to have the songs sung by one of the three artists prevented by colds and other causes from appearing.

The music for the evening was given by a ladies' double quartet, directed by Mrs. Stella Prince Stocker, Miss Käthe Hüttig, pianist; Mme. Johanna Poehlmann-Stech, contralto; Mrs. Stocker and Lucien G. Chaffin, accompanists. The numbers included:

Part song for female voices, Treachery.....John Hyatt Brewer
Ladies' Double Quartet.
Mrs. S. L. Thompson, Miss Maud C. MacNamara, Miss Edythe Martin, Miss Millie Hogan, Mrs. Mabel Barton, Mrs. W. E. Greene, Mrs. H. H. Doane, Miss Grace Raymond.
Mrs. Stella Prince Stocker, director and accompanist.
Piano soli, Fantaisie on La Muette di Portici.....Auber-Thalberg
Miss Käthe Hüttig.

Songs for contralto—
Sérénade Printanière.....Augusta Holmès
L'Amour.....Mme. Johanna Poehlmann-Stech.
Lucien G. Chaffin at the piano.

Piano soli—
Elegie.....De Prose
Etudes, F major, A minor.....Chopin
Frl. Käthe Hüttig.

Aria for contralto, Des Woiewoden Tochter und die Wald-frau.....Edward Lassen
Madame Poehlmann-Stech.

Part songs for female voices—
Spirit Chorus.....Stella Prince Stocker
Boat Song.....Ladies' Double Quartet.

* Honorary member, Paris, France. Died January 28, 1903.

One member of the double quartet was unable to sing, but the others are so well trained that the missing voice was hardly noticeable. Several of the young women have really fine voices, and for that reason their organization should be encouraged. The singing was spirited, and particularly the pretty songs by Mrs. Stocker were delightfully rendered.

In honoring the memory of Augusta Holmès it seems a pity that some of her songs more suitable to the occasion were not selected by the singers.

—Miss Hüttig, who is reported to be a pupil of Karl Klingworth and Josef Hofmann, displayed uncommon talent in

her performance of the fantasia by Thalberg on themes from Auber's opera, "La Muette di Portici," or better known in this country as "Masaniello." The Chopin Etudes were not played as either of the young performers' teachers would have wished them played. During the intermission which followed the Holmès song the members and their guests held the social session.

Edward Bromberg's Musicales.

JANUARY 29 Edward Bromberg gave his first musicale at his residence-studio. It was a very artistic and enjoyable affair. Mr. and Mrs. Bromberg succeeded in making the event most pleasant. Though the weather was very disagreeable, Mr. Bromberg had quite an array of artists and enthusiastic listeners. Karl Feininger, the well known violinist, and Mrs. Marguerite Stilwell, the brilliant concert pianist, rendered several solos in the most artistic and charming manner. Miss Kate Percy Douglas soprano; G. Belder, baritone, and the host added a great deal to the enjoyment of the program with their artistic and finished singing.

Miss Carolyn Lowengart, of Portland, Ore., a pupil of Mr. Bromberg, also took part in the program, and did justice to herself and to her teacher. She revealed an unusually sympathetic and sweet soprano voice, singing two solos in a very pleasing manner, and showed that she is properly trained. With the voice she possesses she ought to develop into a fine singer. This was Mr. Bromberg's first musicale of the season, and he intends to give two more.

The Dolmetsch Farewell.

FOLLOWING is the program presented by Mr. and Mrs. Dolmetsch, the last of the lutists, at their farewell New York recital in the Manhattan Theatre Friday afternoon:

Two dance tunes for the viola de gamba and lute..Fab. Caroso (1586)
Alta Regina.
Basso Ducale.
Two songs, accompanied by the lute—
Oechi immortali.....Giulio Caccini (1601)
Tirsi au bord des eaux.....Etienne Moulinie (1624)
Prelude and Sarabande for the viola da gamba, accompanied by the harpsichord.....Augusto Kuhnel (1686)
Le Rossignol en Amour, for the harpsichord.....F. Couperin (1700)
Musette for two violas da gamba, accompanied by the harpsichord.....Marin Marais (1700)
Two pieces for the harpsichord.....J. P. Rameau (1721)
Le Râle des Oiseaux.
Deux Rigaudons.
Song, accompanied by the harpsichord, Vous qui donnez de l'amour.....Anon. (1720)
Troisième Concerto for the viola d'amore, viola da gamba and harpsichord.....J. F. Rameau (1741)
Prelude No. 20, in A minor, for the clavichord.....J. S. Bach (1726)
Prelude in C minor for the lute.....J. S. Bach (1720)
Sarabande and two gavottes for the harpsichord.....J. S. Bach
Sonata No. 5, in F minor, for the violin and harpsichord.....J. S. Bach

Henriette Weber's Engagement.

MISS HENRIETTE WEBER, the pianist and accompanist, has been filling a number of engagements lately, in addition to teaching and coaching her large class of pupils.

January 29, Miss Weber was the accompanist at a musicale given by the Knickerbocker Chapter of the D. A. R., and has been re-engaged to play for the same organization tomorrow afternoon, February 12. Miss Weber will play at a number of private affairs during this month, and is also busy booking engagements for her trio, consisting of Mlle. Flavie van den Hende, the cellist; Ludwig Laurier, the violinist, recently from Germany, and Miss Weber, pianist. The trio will play at Richard Watson Gilder's, Friday evening, February 13.

MOODY-MANNERS OPERA COMPANIES, LTD.

Founded 1897.

"A" Company is the largest English Opera Company that has ever traveled Great Britain. Guaranteed over 115 traveling in this Company.

"B" Company is the same as "A" Company in everything, except in numbers. Over Fifty-eight guaranteed traveling in this Company.

"C" Company is of the same high standard as "A" and "B" Companies, but less in numbers. Over Thirty guaranteed traveling in this Company.

The present tour finishes in May, 1903.
The next tour commences the following August 24, at Covent Garden Opera House, London.

The two successful Prize Operas selected next May will be performed at Covent Garden.

Everyone concerned in English Grand Opera write in.

44 Berwick Street, Oxford Street,

LONDON, W.

J. FRED

WOLLE,

ORGANIST.

Address:

THE WOLFSOHN MUSICAL BUREAU, 131 East 17th St., New York.

GWILYM MILES,

BARITONE.

THE WOLFSOHN MUSICAL BUREAU.

131 East 17th Street, NEW YORK.

Personal address, 61 Florningside Ave., New York.

Just Published by
G. SCHIRMER, 35 UNION SQUARE,
NEW YORK.

Hints for
BOY CHORISTERS
with VOCAL EXERCISES
and the RUDIMENTS OF MUSIC.
By Ronald M. Grant.
PRICE 15 CENTS NET.

COUNTERPOINT APPLIED
in the INVENTION, FUGUE, CANON and other
POLYPHONIC FORMS.
An exhaustive Treatise on the Structural and Formal Details of the
Polyphonic or Contrapuntal Forms of Music for the use of
General and Special Students of Music.
By PERCY GOETSCHUIS, Mus. Doc.
CLOTH PRICE \$2.00 NET.

S H A N N A

GUMMING

Western Tour Begins February 9.
Chicago Apollo, Milwaukee Arion, Minneapolis, St. Paul, Racine.
Other Dates Booking.

1494 Pacific Street, BROOKLYN, N. Y.
Phone: 904 Bedford.
HENRY WOLFSOHN, Manager.

S O P R A N O



MUSICAL COURIER OFFICES—FINE ARTS BUILDING.

CHICAGO February 9, 1903.

IT seems almost absurd to speak of "improvement" in the Thomas programs and concerts, for how can a thing seemingly perfect be improved upon? But all things musical have come to be possible to Theodore Thomas. Constant rehearsing and unremitting attention to details enable him to attain a perceptible—or audible—crescendo of excellence as the series of concerts draws on to the end of its second half. Following was the program at the seventeenth concert, on Friday afternoon and Saturday evening:

Huldigungsmarsch Wagner
Symphonic poem, Minnehaha (new).....Hugo Kaun
Symphonic poem, Hiawatha (new).....Hugo Kaun
Concerto for piano, No. 1, B flat minor, op. 23.....Tschaiowsky
Symphony No. 5, C minor, op. 67.....Beethoven

Theodore Thomas' reading of a Wagnerian score is always interesting, even when the work is "only" the "Huldigungsmarsch." This piece would never have made Wagner famous had he not incidentally composed also such very promising works as "Tristan und Isolde," the "Nibelungen Ring" and "Meistersinger." There is not much that a conductor can read into the "Huldigungsmarsch" except noise and rhythm.

Hugo Kaun was formerly a resident of Milwaukee, but becoming discouraged with musical conditions there (how strange!) he left for Berlin, and is now one of the busiest teachers there in theory and composition.

Mr. Kaun's symphonic poems proved to be rather a disappointment. He is a skillful manipulator of the modern orchestra, but his cleverness outstrips his inspiration. The

"Minnehaha" number was strongly reminiscent of "Wälsch" music, but the resemblance lay more in the coloring than in the thematic material. A pathetic solo for English horn was very well made, indeed. Kaun is clever at drawing up a musical program. With the Longfellow excerpts it was not a difficult task to follow the composer's intention. "Hiawatha" is the better of the two symphonic poems. The themes are stronger, more characteristic, and very Indian in melodic flavor. The Kaun pieces were warmly applauded.

Mark Hambourg, the soloist, received a demonstrative welcome. He played the beautiful Tschaiowsky Concerto in a manner which left little or nothing to be desired. On the occasion of Hambourg's recent appearance in New York with the Philadelphia Orchestra he played this same concerto, and THE MUSICAL COURIER then printed a very laudatory notice of Hambourg's performance. This opinion was fully indorsed here after Hambourg's playing last week. Many pianists have performed the Tschaiowsky Concerto in Chicago, and most of them have performed it well. Hambourg's reading differs from them all, and that is one reason why it is so enjoyable. The opening chords vied with the orchestra in sonority and power. Hambourg's left hand is marvelous. His octaves are sensational. Toward the end of the movement even Theodore Thomas seemed to feel the stimulus of the young Russian's energy and temperament. The middle movement was poetical in the extreme. Here Hambourg showed that strength is not his only virtue on the piano. His tone and touch were delicate and shaded with infinite variety. The

last movement was a whirlwind. The climaxes became overpowering. Before he was through, the audience greeted Hambourg with a salvo of applause. He bowed repeatedly, and finally played the Chopin "Berceuse" as an encore. Thomas' accompaniment was a revelation. The program ended with Beethoven's Fifth Symphony. Beethoven and Thomas! That is a combination which does not call for extended comment.

At the eighteenth Thomas concert Walter Unger, 'cellist, and Enrico Tramonti, harpist, will be the soloists. The program is the second popular one of the season. Mr. Tramonti has just been secured by the orchestra to fill the place of Mrs. Wunderle.

On Sunday evening, February 1, the first of the Auditorium Popular Concerts was given, under the direction of the Bureau of Fine Arts. The program opened with the Rossini Overture to "Semiramide." It was at once noticeable that the orchestra had not been overworked with rehearsals, but even though there was a lack of smoothness and ensemble, the work done by the forty men was exceedingly good. The Bolzoni Minuet was much better than the first number, and the conductor had his men well in hand. The Moszkowski Concerto in E major followed. Emil Liebling deserves fullest credit for his excellent work in the concerto. His technic is clean cut, his tone is mellow, and he has abundant temperament. The first and last movements were done with vim and spirit, and the middle section allowed the player to reveal some very refined sentiment. It is a pity that the Moszkowski Concerto has not found greater favor with our pianists. The orchestral accompaniment was not the best in the world, but criticism must be lenient with an organization that is new, and besides, is composed of material which promises splendid results in the near future. The Massenet Suite was given with daintiness and esprit. The other soloist of the evening, Herman de Vries, the baritone, had his usual success. The concert was attended by about 2,000 people. Success for the series seems certain.

On Tuesday evening, February 24, an interesting concert will be given by the faculty of the American Violin School. Miss Clara Cermak, pianist, and Pavel Vyskocil, tenor, will be the soloists. The Joseph Vilim Orchestral Club of forty will also assist.

On Saturday afternoon a recital was given by the advanced pupils of John J. Hattstaedt, Jan van Oordt and

WM. H. **SHERWOOD** PIANIST
ELECTA **GIFFORD** SOPRANO
OF NEW YORK.
MADEL **SHARP** SOPRANO
GENEVA
E. **SANBORN** SOLO
RUSSELL ORGANIST

EXCLUSIVE
MANAGEMENTCHARLES
R.
BAKER,Fine Arts Building,
CHICAGO.

Miss MARY TRACY, Regular Accompanist.

GARRIE **BRIDEWELL** The Celebrated
OF NEW YORK. Contralto of the
Grand Opera Co.
LEON **MARX** VIOLINIST
GRACE **MISICK** CONTRALTO
WHISTLER
HARRY J. **FELLOWS** TENOR
WILLIAM **HOWLAND** BARITONE
A.

CHICAGO ADVERTISEMENTS.

William A. **WILLETT**, BARITONE.
Exclusive management CHARLES R. BAKER.
713 Fine Arts Building, Chicago.

R. A. AUGUSTINE,
Teacher of Tone Production.
Studio: 600 Handel Hall, Chicago.

KARLETON HACKETT,
TEACHER OF SINGING.
Kimball Hall, Chicago.

MARY PECK THOMSON,
SOPRANO,
26 Fine Arts Building, CHICAGO.

NINETEENTH YEAR.
1899-1900.
MRS. REGINA WATSON'S SCHOOL
for the
HIGHER ART OF PIANO PLAYING.
297 Indiana Street, Chicago, Ill.

FREDERIC JOHN MAGUIRE,
PIANIST.
Concerts, Wagner Recitals.
Piano instruction. Special courses in technic.
Send for circular. 300 Kimball Hall, Chicago.

EARL R. DRAKE,
VIOLIN VIRTUOSO.
TEACHER.
Studio: 713 Kimball Hall, Chicago.

HARRISON M. WILD CONCERT
ORGANIST.
Studio 6,
241 Wabash Ave.,
CHICAGO.
Piano and Organ
Instruction.

HENRY WILLIS NEWTON,
TENOR, TEACHER, CONDUCTOR.
724 Kimball Hall, Chicago.

JAN VAN OORDT,
VIOLINIST.
KIMBALL HALL, CHICAGO.

CAROLYN LOUISE WILLARD
PIANIST.
Address: 4164 Lake Avenue, Chicago.

CONCERTS. RECITALS.
LOUIS MAGNUS,
Young American Violinist.
627 Fine Arts Building, Chicago.

ALLEN SPENCER,
PIANIST.
Address: KIMBALL HALL, CHICAGO.

ELIZABETH FENNO ADLER,
SOPRANO.
CONCERT. ORATORIO.
Can be engaged for Special Sunday Services.
521 Fine Arts Building or 636 Ellis Ave., Chicago.

Ragna Linne. The concert took place at Kimball Hall, under the auspices of the American Conservatory.

The dramatic department of the American Conservatory will give an entertainment Wednesday evening, February 11, at Kimball Hall, under the direction of Miss Lumm. The program will consist of monologues, recitations and several small plays.

The Thomas Orchestra is having the most successful season which that organization has ever had. Last season on February 1 the deficit was \$22,000. February 1, 1903, shows a gain of \$6,018 over last year. Much credit is due Frederick J. Wessels, the orchestra's energetic manager, for his sane and vigorous policy.

Harry Raccoli, tenor, who has only been in America eight months, will give a song recital at Haendel Hall on Tuesday evening, February 10. Two new songs by H. Sommer will be features of the program.

Miss Electa Gifford, soprano, was in town on Wednesday last en route from Grand Rapids to Kansas City. Miss Gifford said she was well pleased with her success everywhere. Miss Gifford has a long list of bookings for the remainder of the season.

The next faculty recital of the Sherwood Music School will take place at Assembly Hall, on Wednesday afternoon, February 18. An unusually attractive program has been arranged.

Mr. and Mrs. Herbert Butler gave a delightful musicale last Thursday to about thirty of their friends. Howard

Wells, pianist; Herbert Butler, violinist, and Kirk Towns, tenor, were the artists who favored the company with musical numbers.

Charles R. Baker, the well known manager, has associated with him in business Ellis E. Beebe. Mr. Baker has, up to the present time, managed his many artists and operated his extensive concert business entirely alone. Mr. Beebe, who has become interested in the managerial business with Mr. Baker, has for some years past been intimately associated with former United States Senator Charles A. Towne, now of New York, and was one of the editors of the Duluth News-Tribune. The association of Mr. Beebe with Mr. Baker will enable the latter to enter upon a thorough system of travel, and it is well known in musical circles that, as an advance representative, Mr. Baker has few, if any, superiors.

At the second Auditorium Popular Concert on Sunday night, Bernhard Listemann, violinist, and Eleanor Kirkham, contralto, were the successful soloists. There was a large attendance, and there is no reason why these concerts should not be a permanent feature on the musical calendar of Chicago.

Marie Josefa, the violinist, was recently told by the critic of a Chicago paper that she could not be noticed by that paper unless her concert was given in the Music Hall. Has the gentleman an interest in the Music Hall? Is he combining Music Hall canvassing and criticism? New York methods seem to have reached Chicago.

Mr. and Mrs. Dunstan Collins gave a delightful musical afternoon on Sunday, February 1. Mrs. Collins (Jeannette Durno) played brilliantly several piano numbers, and Simon Hartman, baritone, a recent arrival here, after a stay of six years in France and Italy, sang several arias and songs with a large, perfectly trained voice of unusual compass, smooth quality and great power. Mr. Hartman will without a doubt make a big name for himself in America. Mr. and Mrs. Collins intend to give these "Bohemian" musicales almost every Sunday.

William H. Sherwood will start on his second Northwestern tour on Sunday, February 8. On February 22 he will leave for Southern points, returning to Chicago March 5. He will play at St. Louis on Tuesday, March 3. Miss Mabel Geneva Sharp, the soprano, will appear with Mr. Sherwood at Marshalltown, Ia.; Mattoon and Springfield, Ill. Miss Sharp will henceforth devote her entire time to concert work.

The dramatic department of the Chicago Auditorium College gave an entertainment last week, and two delightful plays were presented by the pupils with great success.

Mr. and Mrs. Gaudreaux, well known here in musical circles, gave a very successful dinner and musicale on

Friday evening, February 6. All present took part in the program, which was arranged and executed very artistically. Those present were Mr. and Mrs. Smith, Mr. and Miss Hartman, Mr. and Mrs. Hannah, Mr. Williams, Mrs. Merrill and Dr. and Mrs. Beaural.

A lecture recital by Miss Anne Shaw Faulkner, for the benefit of the Jackson Park Sanitarium, is to take place on February 13 at Fullerton Hall. "Bayreuth and the Wagner Festival" is the subject. The day is the twentieth anniversary of Wagner's death.

In a recent interview Gabrilowitsch, the well known pianist, was asked whom he regarded as the greatest living Russian pianist. Gabrilowitsch answered: "It would be hard to give them in their order of merit at a moment's notice. Rubinstein, of course, is dead. In their alphabetical order there are Mark Hambourg, Josef Hofmann, Paderevski, Sapelnikoff and Siloti." When asked where he figured Mr. Gabrilowitsch said he "would leave that for the public to judge."

Kirk Towns, the noted baritone of the Chicago Musical College, appeared at the Music Hall on January 27. Following are a few extracts from some of the dailies:

Mr. Towns was heard in French, German and English selections. The Brahms and Franz lieder were rendered with great care and an even, attractive tone. He was also heard in two encores.—Record-Herald.

The Spiering Quartet, now a part of the Chicago Musical College, gave its third concert of the season last night in Music Hall, with vocal assistance by Kirk Towns, baritone, also of the college faculty, who sang a group of eight songs, German, French and English, in most creditable style, revealing excellent vocal quality and clear musical intelligence.—Chronicle.

Mr. Towns sang a long group of songs, beginning with Saint-Saëns' "La Cloche," in which he was most successful. His voice is of a beautiful quality, resonant and flexible. A little more of idealism would add much to a voice of great natural beauty.—Daily News.

The middle number consisted of a various group of songs, Kirk Towns being the "soloist." He sang with feeling and sympathetic warmth. His treatment of the text is excellent. A song by Brahms was well delivered. Altogether, the concert was enjoyable and creditable to the management and the artists.—Post.

The soloist of the evening was Kirk Towns, the baritone, who presented a group of eight songs by French, German and American composers, the latter being represented by George Chadwick and Louis Campbell-Tipton. He has a strong voice, brilliant in timbre, and sings with a rare appreciation of tone values and nuance. He was particularly successful in "Si mes vœux avaient" of Reynaldo Hahn, "Thou Art So Like a Flower" of Chadwick and "Der Musikant" of Hugo Wolf. He was heartily applauded and responded with two encores.—Journal.

In an interview with Charles R. Baker, manager for William H. Sherwood, the celebrated American pianist, regarding the statement made by certain Chicago news-

CHICAGO MUSICAL COLLEGE.

Established 1897.

DR. F. ZIEGFELD, President.

College Bldg., 202 Michigan Boulevard, Chicago.

The largest and most complete College of Music and Dramatic Art in America.

The FACULTY OF 65 MEMBERS is the strongest ever assembled in an institution of its kind.

SCHOOL OF MUSIC ELOCUTION, ACTING, MODERN LANGUAGES, OPERA.

BOARD OF MUSICAL DIRECTORS.

DR. F. ZIEGFELD,
HANS VON SCHILLER,
BERNHARD LISTEMANN,
HERMAN DEVRIES,

DR. LOUIS FALK,
WILLIAM CASTLE,
RUDOLF GANZ,
FELIX BOROWSKI,

THEODORE SPIERING.

HART CONWAY, Director School of Acting.

BUREAU OF FINE ARTS

CHAS. BEACH, President

806 Fine Arts Building, CHICAGO

LOUIS EVANS, Sec'y & Treas.

SOPRANOS

MISS HELEN BUCKLEY
MME. RAGNA LINNÉ
MISS ELIZABETH BLAMERE

CONTRALTOS

MRS. SUE HARRINGTON FURBECK
MRS. ELEANOR KIRKHAM

TENORS

GEORGE HAMLIN
HOLMES COWPER
EDWARD C. TOWNE

BARITONES

ARTHUR VAN EWYCK
WILLIAM BEARD

BASSOS

GUSTAV HOLMQUIST
ALBERT BORROFF

MRS. THEO. WORCESTER, PIANIST

MRS. CLARA MURRAY, HARPIS
JAN VAN OORDT, VIOLINIST
LOYAL BIGELOW, BOY SOPRANO
ARTHUR DUNHAM, ORGANIST
W. C. E. SEEBOECK, PIANIST

CHICAGO SYMPHONY ORCHESTRA
ADOLPH ROSENBECKER CONDUCTOR

THE HESS-BURR CLUB

CHICAGO ADVERTISEMENTS.

AMERICAN CONSERVATORY,

KIMBALL HALL BUILDING, Wabash Avenue and Jackson Boulevard, . . CHICAGO.

THE LEADING SCHOOL OF MUSIC AND DRAMATIC ART IN THE WEST.

Among the fifty eminent instructors the following might be mentioned:

PIANO—JOHN J. HATTSTAEDT, VICTOR GAYWOOD, ALLEN SPENCER, GERTRUDE MURDOUGH, HOWARD WELLS.
SINGING—KARLETON HACKETT, EDWARD C. TOWNE, RAGNA LINNÉ, MABEL GOODWIN, LOUISE BLISH.
ORGAN—WILHELM MIDDLEBACHULTE.
VIOLIN—JAN VAN OORDT, HERBERT BUTLER.
COMPOSITION—ADOLPH WEIDIG.
VIOLONCELLO—JAN KALAS and many others of equal prominence.
Catalogue mailed free.

JOHN J. HATTSTAEDT, Director.

SHERWOOD MUSIC SCHOOL,

FINE ARTS BUILDING, CHICAGO.

PIANO—WILLIAM H. SHERWOOD (Director), Miss ELEANOR P. SHERWOOD, Miss GEORGIA KOBER, Miss EDITH BANE. VOCAL—Mrs. STACEY WILLIAMS, SHIRLEY GANDELL. VIOLIN—JOSEPH CHAPPEL, LEON MARE. ELEMENTARY, ADVANCED HARMONY, MUSICAL ANALYSIS, AND THEORY AS APPLIED TO EXPRESSION IN PIANO PLAYING—Miss ELEANOR SHERWOOD, Miss EDITH BANE. HARP—CLARA MURRAY. PIPE ORGAN—E. RUSSELL SANBORN. ELOCUTION AND DRAMATIC ART—MARY MANNING. CHARLES R. BAKER, Mgr.

MRS. THEODORE WORCESTER, PIANIST.

Management Bureau of Fine Arts,
806 Fine Arts Building, Chicago

MRS. MARY HEALY MULLETTE,
DRAMATIC MEZZO-SOPRANO,
ORATORIO, CONCERT, RECITAL.
Address 638 Fine Arts Building, CHICAGO

Chicago Auditorium Conservatory

FREDERICK GRANT GLEASON, DIRECTOR.

ALL BRANCHES OF MUSIC, STAGE TRAINING, OPERA, Etc.

FREE HARMONY, ENSEMBLE, OPERA, ORCHESTRA, DRAMATIC, CLASSES

For catalogue and all information apply to ROY ARTHUR HUNT, Mgr., Auditorium Building, Chicago.

papers that the pianist was to leave the Windy City, the former said:

"There was no word from Mr. Sherwood warranting such a statement. The other statements made by him regarding the tendency to 'musical fads' on the part of the Chicago public he reiterates, with emphasis. Except in a few favored cases, where the patronage is gratifying to everybody, the statements hold, and can be proved by the history of music in Chicago. Compared to the patronage and public recognition given other American musical artists, Mr. Sherwood has enjoyed his share to a gratifying degree, but the fact that he has, perhaps, been denied opportunities in some few cases where it was his right to have them does not affect the present situation. The comments of certain pianists upon Mr. Sherwood's position are far fetched when they say that they themselves receive just recognition from the Chicago public, and proper remuneration for their services. In the first place they seldom, if ever, appear in anything but a faculty recital in their chosen city, and, of course, there is naught but glory in that. I do not criticise those first rate artists who appear in faculty concerts. This, it seems, is necessary owing to contracts with the musical colleges that employ them. What I do object to, and what every first class artist should stamp as demoralizing, is this gratuitous playing in public. A series of public concerts recently inaugurated in this city, has for its soloists numerous first class artists, nearly all of whom, I understand, have donated their services for at least one concert. It is safe to say that it will be forever difficult for them to secure the regular price of their services for a similar event. Mr. Sherwood's name does not appear among those who are to be heard, and the reason is evident.

"Mr. Sherwood will remain here and make his home in Chicago, where he is known to be the busiest of piano teachers. He is playing better now than at any time in his career, and has more good paying engagements outside of Chicago than in any previous season. The statement made by others, that our local artists are appreciated at their full worth, cannot be based upon the isolated case of one pianist who recently appeared at the Music Hall. Aside from this certain artist I would give very little for the box office receipts of a recital by any Chicago musician. Many seemingly successful recitals are given in the Music Hall, but it is known that the place is filled by holders of free (or students') tickets, given to secure an audience."

HARMONICA.

Cordelia Freeman, Soprano.

MISS CORDELIA FREEMAN, the popular soprano, and well known voice teacher, has every hour occupied with her large class of voice pupils, and her work as chorus director and coach. Miss Freeman has charge of a fine chorus of selected pupils from the studios of Francis Fischer Powers, of New York, and her studio club, of Scranton, Pa., now in its sixth season, under her baton, has an established reputation as one of the most successful women's choruses in the Middle States. Miss Freeman has just signed for a series of concerts with Mme. Flavie van den Hende, 'cellist, and M. Vanderveken, the Belgian violinist.

Variety in Programs.

SAYS Henry T. Finck in the New York Evening Post of last Saturday: "Professor Joachim some time ago made the absurd proposal of devoting the next Beethoven festival at Bonn to the performance, on five days, of all of Beethoven's quartets. There are sixteen of these, and most of them are admired only by those peculiar persons who fancy that everything Beethoven wrote was inspired. The proposal was at first accepted, but after due deliberation the committee concluded that such a monotonous program would result in a fiasco, and that more variety was desirable. When Joachim was informed of this change he declared huffily that he and his quartet would have nothing to do with the festival. Three

members of the committee also resigned. If Joachim had had common sense enough to suggest playing only the best of the quartets, omitting the less interesting movements, there might have been a chance to attract the public."

MME. OGDEN CRANE'S PUPILS.

MME. OGDEN CRANE gave her pupils an "Evening in Music" at the Waldorf-Astoria last week. The program was one of great interest; but in the short space allotted to this notice it is impossible to do justice to all of those who performed their parts so well. Their work reflected credit upon themselves and at the same time upon Madame Crane.

Miss Zerbe, the well known contralto, rendered "To the Angels," by Zardo, most effectively. Her voice is one of great beauty. Miss Woodward's presentation of "A Fors e Lui," from Verdi's "Traviata," was particularly meritorious, and was highly appreciated. The readings of Mrs. Florence Robertson James were remarkably well rendered—distinct enunciation, articulation and an excellent voice are the qualities which brought forth most flattering commendations from the audience. Master Norman Smyth, the well known soprano in the choir of St. Thomas' Church, sang "O, Fair, O Sweet and Holy," in a sweet boyish voice of great range and power.

"Loch Lomond," the old Scotch ballad, sung by Miss Mae Alexander, was excellently rendered, and received the unstinted applause of her hearers. Albert Zoellner's violin performance showed technical ability of a high order. Miss Catherine Scott charmed her audience with her presentation of "If You Loved Me" and "Land of Dreams." Her vocalization is exquisite.

Madame Crane's next musicale will be announced in the near future.

Grace Tuttle the Soprano.

MISS GRACE TUTTLE has stirred such interest at all times when singing that it appears she will find herself in the professional ranks without such intention. Singing at the Circle Auditorium last summer she pleased greatly, one result being that she has been engaged to appear as the vocal soloist at the Simpson Crawford orchestral concert February 25. Her voice is bell-like in its clearness, she sings with playful thought, enunciates so that all may understand, possesses the un-American quality of high repose and in her unite all things that make the successful singer. She sang Costa's "I Will Extol Thee" at Roseville Presbyterian Church recently, without the printed notes, when the foregoing attributes called forth admiring comment.

Dahm-Petersen in Demand.

A DOLF DAHM-PETERSEN is now so well known that he is in demand; as soloist at Calvary P. E. Church, Fourth avenue and Twentieth street, he is attracting attention. He sang at Conductor Figue's concert in Brooklyn, January 25; at the orchestra concert at the Y. M. H. A. the same week; February 4 in Schenck's lecture on "Fidelio" at the New York College of Music, Mr. Schenck re-engaging him for the lecture on "Operas," by von Weber, February 11. February 8 he sang at the Deutsche Dirigenten Verein, and this week, Friday evening, February 13, two of his pupils will sing at the pupils' recital given at Mendelssohn Hall by the German Conservatory of Music, namely, Miss Linda Applegate and Gustav Frieling. Though these singers have been in his charge only a short time, M. Dahm-Petersen is confident they will show correct vocal method.

A GIFTED SINGER.

IT has become quite the fashion for England to supply us with some of our best male singers, but there has seldom crossed the ocean a basso cantante quite so gifted and accomplished as George Crampton, of London.

The average English artist is nothing if not thorough, and Mr. Crampton forms no exception to the rule. He began his musical career as a student of the Royal College of Music, London, England, where he obtained a thorough musical education in voice production, singing, and all branches of vocal art and the theory of music, under the most eminent German, Italian and English teachers. This complete course of musical training has since stood Mr. Crampton in good stead, for it enabled him, as occasion required, to hold his own in opera, song recital and oratorio. He was a devoted student, and a keen observer, and being gifted besides with a marked faculty for analysis, he reached his artistic maturity at an age when most other singers are still struggling with the rudiments of proper tone placing.

Mr. Crampton's formal debut was made at the Royal English Opera, Covent Garden, where he sang roles in English, Italian and Wagnerian opera with much success. In 1895 he had the honor of appearing before Queen Victoria, at Windsor Castle, in grand opera, and was also a member of the private choir of the State concerts, Buckingham Palace. Also Mr. Crampton appeared with the greatest success in many productions of the Elizabethan Stage Society in London, and later toured with the principal grand opera companies throughout the United Kingdom.

All this was an experience in operatic work which many an older singer might well have envied. But the ambitious basso cantante was eager to establish his reputation as a singer of broad versatility, at home in every phase of vocal art. His sonorous voice, of extensive compass, great power and dramatic quality, as well as his ability clearly to enunciate and to illuminate a text, gave him confidence to seek success in oratorio, and the result was in the highest degree satisfactory. Mr. Crampton at once was greatly in demand. He sang as soloist with all the principal choral and musical societies throughout England and Wales, in the standard oratorios as well as in modern works. His most notable successes were in "Elijah" and "St. Paul" (Mendelssohn), "The Messiah" (Handel), "Stabat Mater" (Dvorák), "The Grail Scene," "Parsifal" (Wagner), "German Requiem" (Brahms), and "Hiawatha's Departure" (Coleridge-Taylor). Mr. Crampton also held some of the most important church positions in London, being solo basso at the Church of the Annunciation, Portman square, and also of the famous choir of St. Margaret's, Westminster.

His success in song recital has been as marked as in oratorio and grand opera. Mr. Crampton's operatic routine enables him to expose skillfully the dramatic content of a song, and his vocal mastery assures the proper embellishment with well modulated tone colorings and careful phrasing. Nor is temperament lacking in Mr. Crampton's performances.

At present this splendid singer is living in Chicago, where he has met with instant recognition as an artist of finish and a teacher of authority. His appearances there in oratorio this winter were made with the Apollo Club (Dvorák's "Spectre's Bride" and Parker's "Hora Novissima") and with the Chicago Philharmonic Society ("The Messiah"). On these three occasions Mr. Crampton scored a decided success with the public and with the press. A specialty that our singer has cultivated

ST. LOUIS.

HOMER MOORE,

BARITONE.

3836 Delmar Boulevard, St. Louis, Mo.

CHICAGO ADVERTISEMENTS.

KIRK TOWNS
BARITONE.

Address: - Chicago Musical College.

MABELLE CRAWFORD,
Contralto.

 Mrs. L. E. GRIFFIN, Mgr.,
5246 Prairie Ave.
Telephone: Drexel 6643.

 Teaching at Residence,
5246 Prairie Ave., Chicago.

GRACE VAN VALKENBURGH,

CONTRALTO.

Management DUNSTAN COLLINS, 55 Auditorium Building, CHICAGO.

ELLA
Concert Pianist.

DAHL RICH,

 1440 Edgecomb Place,
CHICAGO.

MARY WOOD CHASE,

PIANO VIRTUOSA

 Address all communications to
613 FINE ARTS BUILDING, CHICAGO.

HOWARD WELLS,

Pianist,

KIMBALL HALL, CHICAGO.

is his "Folksong Lecture Recital," in which he presents twenty famous national melodies, and gives an interesting explanation of their varying characteristics.

Following are two of Mr. Crampton's specimen programs, the first of a folksong recital and the second of a modern song recital:

Norwegian—"La la Sunev."
 Swedish—"Su, Su."
 Danish—"Det år den Storste Song."
 Italian—
 "La Romanella."
 "La Pastorella."
 French—
 "En Revenant."
 "Marguerite."
 Russian—
 "Oj ty diocino."
 "Kosakenlied."
 Bohemian—"Nic Nedbam."
 Hungarian—
 "The Forest."
 "Mohac's Field."
 Dutch—"Wilhelmus."
 English—
 "The Green Bed."
 "Young Richard."
 Scotch—
 "Loch Lomond."
 "Charlie Is My Darling."
 Welsh—"The Night."
 Irish—
 "The Kilkenny Cats."
 "A Lament."

Nasce al Bosco.....Handel
 Serenade (Don Giovanni).....Mozart
 En Prière.....Fauré
 Vulcan's Song.....Gounod
 Litanei.....Schubert
 Erlkönig.....Schubert
 Ein Schwan.....Grieg
 Sapphic Ode.....Brahms
 Archibald Douglas.....Lowe
 To Sunalini.....Kelly
 A Love Symphony.....Rubin Goldmark
 Forest Song.....Rubin Goldmark
 The Fretty Creature.....Old English
 Father O'Flynn.....Old Irish
 Cavalier Songs.....Stanford

In conclusion there are appended a few excerpts from Mr. Crampton's many flattering English press notices:

Mr. Crampton's voice and style are excellent. The great solos of "The Messiah" were given with all the power and majesty so requisite in oratorio. He rose again and again to acknowledge the outbursts of applause following his fine rendition of "Why Do the Nations?"—Nottingham Guardian.

George Crampton's appearance in "St. Paul" marked his greatest achievement. His voice, which is undoubtedly one of the finest in the country, was in fine condition. His beautiful work in "O God, Have Mercy!" and his dramatic intensity in "Consume Them All" will be long remembered.—Western Morning News.

Mr. Crampton fully upheld his fine reputation; his versatility is amazing. Whether singing the exquisite lieder of Schumann and Brahms, the quaint old folksongs or the great solos from oratorio he is always excellent, and appears to have at his command the whole range of emotional expression.—Ilkerton Pioneer.

An artist of the very highest attainments. His Lucifer in "The Golden Legend" was the most effective and dramatic we have heard.—Derby Reporter.

His voice is a superb bass baritone, and although of very extended compass there is not a weak note in it. His exquisite pianissimo in "The Evening Star" (Wagner) and his dramatic power in Ror-bay's stirring Hungarian songs won him at once the favor and applause of the audience, and he achieved a great success.—Bradford Press.

He possesses every requisite of the great singer, a voice of remarkable beauty, excellent style and enunciation, and a dramatic power and intensity which is fully equal to that of any vocalist who has appeared here for years. He gained immediate favor from the most apathetic audience of the season.—Newcastle Chronicle.

A remarkable young artist with a magnificent voice.—London Daily News.

He brought to his work great beauty of voice, an intense earnestness and true, artistic rendition (Purcell's "King Arthur").—Pall Mall Gazette.

Mr. Crampton may be specially commended for his remarkably clear enunciation. Endowed with a beautiful organ, he has evi-

dently spared no effort in cultivating it to the highest degree of excellence.—London Queen.

He has a glorious voice, both strong and sympathetic, and sang with deep expression and artistic taste.—London Musical News.

A splendid young basso, whose fine voice and refreshing originality in the role of Mephisto ("Faust") have won him great success.—The Stage.

George Crampton, whose singing is always marked by the highest intelligence, gave a very fine interpretation of the bass solos in the



GEORGE CRAMPTON.

Requiem (Brahms). His singing was full of the intense religious fervor so necessary to the work.—London Evening Sun.

Mr. Crampton, always earnest and artistic, gave an excellent interpretation of the exquisite lines and songs of "Karolin" (Ben Johnson's "Sad Shepherd"). His artistic work furnished one of the most delightful features of the play.—The Era.

Mr. Crampton is just now one of the leading vocal instructors at the Bush Temple Conservatory of Music, Chicago.

He has appeared this winter at a recital there of his own, and also at many society musicales. He is Charles W. Clark's successor at the Chicago Central Church.

A Perfect Phonograph.

MUSICIANS and inventors in this country are discussing the improvements made on the phonograph in Germany. Last week at the Berlin University, Mr. Cevanka, of Prague, gave a lecture, during which he exhibited the improved phonograph, that reproduced the music without the disagreeable noises. The Crown Prince and prominent persons were in the audience.

Allen-Kirk-Briggs Trio.

NEW YORK has yet another chamber music organization in the recently formed "Allen Trio," composed of Julia C. Allen, violinist; Karl Kirk, cellist; Harold Briggs, pianist. They are making a specialty of the modern trio music, such as Saint-Saëns, Arensky, Chaminade, &c., and are already booking engagements for next season. Among concerts arranged for is a series at Scranton, Pa., and a number of private musicales.

MARGARET ADAMS.

WE publish on the front page of this issue the portrait of Margaret Adams, a soprano new to the public. R. E. Johnston, the manager, who has discovered the young aspirant to public favor, says that she is the possessor of a rich soprano voice which has been carefully trained, and that he is certain of a successful career for her.

Margaret Adams is a native of New Jersey, having been born in Bridgeton. She has everything in her favor, being a woman of refinement, with a most attractive personality. She is decidedly handsome. Her first appearance will be awaited with interest. Announcement of the same will be made in the columns of this paper.

DR. CARL DUFFT.

DR. CARL DUFFT is one of the busiest men in New York, what with his constant appearances in important concerts, his various tours, his teaching, which is extensive, and his church singing. Soloist of the Marble Collegiate Church, his voice lends special attractiveness to the services, and he always appears to be at his best. His repertory comprises all the oratorios and cantatas, and in the concert world all important songs in German, French, Italian and English.

His voice is large, resonant, mellow and full of delicacy of expression and feeling which never fails to impress one as being the work of a true and sincere artist, and his fine presence and pleasing personality always add greatly to the aesthetic qualities with which he imbues all of his songs.

As principal professor of vocal music at Chautauqua last summer, his first season, he attracted pupils from over the entire United States, his concert tours having familiarized them with his merits as a singer. Participating in the recitals, he became an important and essential factor in the summer school. He is this year preparing for an even greater influx of pupils, and the authorities at Chautauqua know they made the right move in engaging this solo artist, who is also a first class, experienced teacher, for that important position.

Anna Miller Wood.

A CONCERT was given at Chickering Hall, Boston, February 5, by Miss Alice Cummings, Miss Anna Miller Wood and Karl Ondricek.

Of Miss Wood's singing the following was said:

Miss Wood first appeared in a group of French songs. Miss Wood's voice is a strong, mellow mezzo contralto, and she sings with expression and dramatic power, while her diction is particularly pleasing. Her second group of songs consisted of Russian compositions.—Advertiser.

Miss Wood was also last evening in her very best form. Displaying her rich, well trained voice, with its unusual emotional quality, to its greatest advantage, she sang with a regard for the character of each song. The languid droop of Paladilbe's "Havannaise" she caught exactly, also the rush and swing of Augusta Holmès' "Le Chevalier Belle Etoile" and Rubinstein's "Good Night" she made very charming. In Tschakovsky's strange "War ich nicht ein Halm" Miss Wood displayed the long range and precisely the quality of voice that one would like to hear sing America.—Transcript.

Francis Motley, Basso.

FRANCIS MOTLEY, the bass singer, was soloist at the annual affair of the New York Druggists' Association at Grand Central Palace, where his noble voice and dramatic singing of an aria from "Don Carlos" and of Schumann's "The Two Grenadiers" aroused the audience to a high state of enthusiasm. He was bass soloist at Roseville Presbyterian Church last Sunday, singing Buck's "Judge Me, O God," and in two duets with Miss Tuttle, and there, too, found many admirers.

WILLIAM HARPER,
BASSO.

GLARA POOLE-KING, Prima Donna Contralto.

Scientific Voice Instruction.

The rebuilding of worn and imperfect voices a special feature.

STUDIO: 1 WEST 68TH ST., NEW YORK.

For terms and dates add res
 J. D. TATAM,
 West 140th St., New York City.
 Telephone: 447 Morningside.



CELIA SCHILLER
Pianist.

Studio Address:
 4 West 91st Street, - New York.

CHOIR EXCHANGE.

TOWNSEND H. FELLOWS COMPANY
 10 Carnegie Hall,
 NEW YORK.

REVOLUTIONARY IN INFLUENCE.

A Marvelous Invention.

THE development of the self-playing instruments in this country, supplemented by their introduction in Europe, has attracted the attention of the musical world for a number of years past, particularly since the mechanical devices have become so unique as to exalt these instruments out of the class of automatic players.

By self-playing instruments are meant especially the Pianola, a portable piano player which is moved up to the keyboard of an instrument, and, by means of a perforated roll or spindle of paper, performs music that is transposed from the composition itself, no matter what the character, range or difficulty of the composition may be. This Pianola has gradually been introduced into the best musical households, and has centred upon it the attention of the greatest musical authorities, for the reason that in its evolution it has finally succeeded in enabling the player who controls the music roll to give certain expressions to the compositions in imitation of what the human player himself would do. Thus, for instance, a sonata, a nocturne or a difficult composition of Liszt, full of involved passage work, being transposed by means of these perforations into the music roll, controls thereby a set of pneumatics through which the fingers of the Pianola control the individual keys of the piano, and thereby the player of the Pianola, having at his command all of these fingers, performs these compositions at his will, giving such expression and such dynamics to it as may please his taste or fancy or his knowledge. The playing is simply arbitrary. Through certain stops which are attached to the Pianola the player can retard or diminish, or he can make the speed greater and give a variety of shades and colorings to his performances that make them exceedingly interesting for himself and for those who listen. In fact, anyone could play the Pianola, playing thereby and through it the piano.

Piano playing has, indeed, become simplified through it, for the reason that those persons who are not able to reach digital dexterity in their practice of the piano could play difficult compositions through the Pianola, and those people who have never studied piano have an opportunity to play that instrument by means of the Pianola. The rolls of music comprised in the Pianola list make a very large repertory, whereby the player is enabled to cover an enormous extent of ground, so to speak, in compositions of all kinds, and thus the Pianola has been satisfying a large demand for good music, and has therefore become an exceedingly important element in commerce and of value at the same time for musical people and the future of good music.

CONSTANT IMPROVEMENT.

During all of these past years there has been a constant and gradual evolutionary improvement visible and audible in the Pianola, because the company which manufactures it—the Aeolian Company—has, by incessant application and experiment, succeeded in devising a large number of special devices that have given the player opportunities to do more than merely to give an automatic repetition of the composition. A great deal of latitude has lately entered into the handling of the instrument, and it has therefore become not merely a fashionable instrument for the purpose of amusing people, but it has been utilized as a means toward education and toward the acquiring of a larger and more extensive knowledge of the musical field than formerly existed when the piano depended upon the playing of the performer directly.

Piano technic is a difficult matter if it is to reach such a point as to cover the important compositions of the instrument. Although there is a great deal of piano studying constantly going on and many pupils are yearly graduated from schools and teachers, both in Europe and America, yet the higher technic, the higher form of finger liberation, by means of which the independence of the technical player enables him to apply his intelligence to the interpretation of the composition, is still relatively very limited, and the scope of operations in the highest spheres of classical composition is exceedingly limited, creating a desire for a finer class of work, with an inability to satisfy it. It is herein that the Pianola has become a matter of interest to the musician, because by means of this self-player he and she have been enabled to perform compositions which their fingers were unable to control, and to perform them in such a manner as to gratify, to a certain extent, their æsthetic tastes and give them an opportunity to do something and to say something in music which, because of their limited technical ability, they were unable to do. That has really been the secret of success of the Pianola hitherto. Its constant history of development has with each year brought out new phases in the shape of delicate adjustments, a finer control of the pedaling, a more positive response and a more definite control of the fingerboard, and it has been a source of a great deal of study and application finally to reach the development that has recently been attained by this instrument.

THE LATEST TRIUMPH.

However, there was always this one defect, if we can call it such, associated with the Pianola, and that was the absence of an authority by means of which the interpretation of the important and classical compositions could be regulated in accordance with tradition or with individual ideas. The persons who played the Pianola played the composi-

tions at will. Those people who did not understand music very naturally played those compositions according to their own expression, sometimes creating the most peculiar and conflicting results, while the musician, always, as he is, in doubt about the interpretation, could never feel assured that he was correct in the performance of a composition, and the more he played the greater became his doubt. It therefore became a matter of importance that the Pianola should be developed to such a stage that compositions of the masters could be played, not only traditionally correct in expression and in dynamic contrasts, but more than that—namely, that the rolls of music could be so controlled and so marked that any authoritative interpretation could be performed by the player with absolute reliance on its correctness.

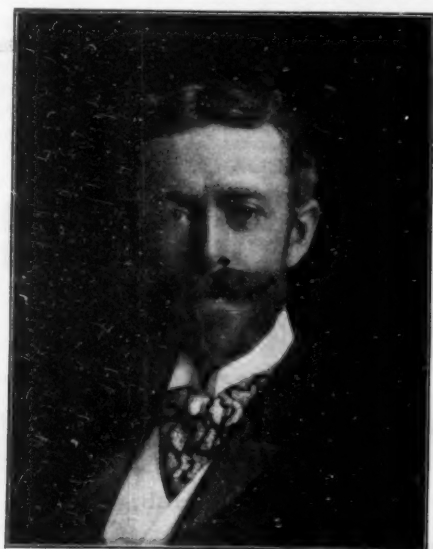
This latest triumph—one of the most marvelous things that has been invented in music—has now been accomplished by means of an attachment called the Metrostyle.

THE METROSTYLE.

This Metrostyle is a finger or guide connected with the tempo-lever of the Pianola, to which is attached a pen, and as the performer—an authority, say, like Paderewski or d'Albert or Busoni—plays his compositions or plays his repertory or plays any classical or any modern work, he guides his pen on the unwinding roll in accordance with his own theory and practice, and as he plays he marks upon the roll, in red ink, a line which, as it progresses, indicates in all its angles and curves exactly in expression the diminuendo, the ritardando, the accelerando, or any of the various dynamic contrasts of music just as he himself plays it publicly, or as he would interpret it himself. After the completion of this work on the roll the pen is removed, and any performer can use the finger or the stylus, following the red line that has been marked by the composer or by the performer, and he will thereupon get an exact repetition of the performance just as it was played by the authority.

SOME EXAMPLES.

We give below here a few examples of music that have been marked on Pianola rolls by the authorities mentioned below. In the case of Moszkowski those compositions are his own. He marked them himself, and anyone desirous of playing these compositions of Moszkowski's just as Moszkowski interprets them or desires them interpreted can do so by means of this attachment; that is to say, the performer can play the piano compositions of Moszkowski exactly as Moszkowski desires them played, to the very lightest and most subtle shading and nuance. In the case of Paderewski the same is shown in his Theme and Variations. The other compositions—for instance, the Rondo in A minor by Mozart—has the interpreta-



WILLIAM C. CARL

INSTRUCTION IN THE
ART OF

Organ Playing.

EXCEPTIONAL ADVANTAGES
FOR ORGAN PRACTICE.

SEND FOR CATALOGUE.

34 West 12th Street, New York.



LOUISE B. VOIGT

SOPRANO.

Oratorio, Concert and
Song Recitals.

Address

RICHARD BYRON,
Manager,
301 West 139th Street, NEW YORK.

E. PRESSON

MILLER,

VOICE CULTURE.

601-602 Carnegie Hall, New York.
Telephone: 1385 COLUMBUS.

tion of Paderewski, and as a guarantee the composers place their names upon the rolls themselves. The same is the case with Harold Bauer and the compositions that have received his interpretation. In the case of Emil Paur, Beethoven's overtures arranged for the piano are selected, and these compositions are played by the Pianola according to the interpretation of Emil Paur, so that persons performing the Beethoven overtures mentioned below on the Pianola with these rolls, marked as they are, will receive exactly the same interpretation of these overtures that is given by any orchestra under Mr. Paur's direction in London or Berlin or wherever he may direct.

PADEREWSKI.

Rondo in A minor.....Mozart
Theme and Variations.....Paderewski
Valse, op. 34, No. 1.....Chopin
Nocturne, op. 37, No. 2.....Chopin

HAROLD BAUER.

Islamey.....Balakirew
Impromptu, G flat.....Chopin
At the Spring.....Liszt

MOSZKOWSKI.

Bagatelle, op. 63, No. 2, C minor.
Fantaisie Impromptu, op. 6, F major.
Polonaise, op. 17, No. 1.
Serenata, op. 15, No. 1.
Valse, op. 11.
Valse, op. 34, No. 1.

EMIL PAUR.

Fidelio.....Beethoven
Ruins of Athens.....Beethoven
Prometheus.....Beethoven
Egmont.....Beethoven
King Stephen.....Beethoven
Coriolanus.....Beethoven

THE FUTURE EFFECT.

What is going to be the result of this thing? Here we have an invention which is going to be the first to perpetuate interpretations. For instance, a Chopin Nocturne can be indicated by Paderewski, indicated by Rosenthal, indicated by Bauer, indicated by Busoni, indicated by d'Albert. These five pianists all play a composition differently, and their interpretations of Chopin differ, and yet here we find a record of a Chopin Nocturne interpreted by these five masters, and in five, twenty-five, fifty-five or a hundred years from now people will be able

to play them on the piano exactly as these pianists play them now! That is, one composition.

Take the compositions of these masters themselves. Take an arrangement of a Strauss waltz by Rosenthal. He indicates it on a Pianola roll with this new attachment. Anyone can therefore hear this composition of Rosenthal as Rosenthal plays it, and cannot only hear it now, but hear it any number of years hence. Take the Moszkowski compositions, which have been interpreted by Moszkowski himself. They are on record now. At any time hereafter any performer can learn exactly how Moszkowski interprets his own compositions, and the same applies to Paderewski and to d'Albert and others. Take the piano compositions of Grieg and his concerto. These are to be interpreted by Grieg on the rolls. This will give an authoritative interpretation to be used by anyone at any time on his own piano, in accordance with the roll indications and interpretations of the composer himself.

It takes considerable thought to realize what this signifies in its full bearings. In the first place, the Pianola can play better than can the pianist himself. The Pianola controls the entire keyboard, with one finger to each key. The pianist has but ten fingers. The performance of the Pianola is absolutely correct; there is no liver to get out of order. These compositions can at all times be played just as these players interpret the classics themselves. Leaving aside entirely for the moment the enormous æsthetic pleasure that will be derived from this thing, let us see what it means from an educational point of view. There can be no disputes as to its interpretation. There can no longer be any question as to how Paderewski played a certain Nocturne or a composition of Schumann. There can be no question hereafter as to how d'Albert played a Beethoven or a Brahms Concerto. If any one wishes to know how the great masters interpret these different compositions, all that is necessary is to take the Pianola roll, with the indications that are necessary, and play it, and we immediately have the Rosenthal Beethoven interpretation, we have the Paderewski interpretation of Beethoven, we have the d'Albert Beethoven interpretation, we have the Busoni interpretation of Beethoven, as well as those of other great pianists who play Beethoven compositions. At the same time those classical compositions written for the orchestra, but which are para-

phrased or which are adapted for the piano, such as the Beethoven overtures and other compositions written for overture, are indicated by the great conductors of the day—by Paur, by Nikisch, by Richter, by Mottl, by any of them; and we can secure any number of interpretations of the classics just as we desire them, and have them faithfully reproduced on the Pianola, absolutely faultless technically.

For demonstrating purposes, therefore, for the purpose of educating the public in the very highest forms and types of musical composition, for the purpose not only of giving us the technical music but the most elevated and æsthetic forms of music—that is, interpretation—nothing can compare with the Pianola with its now perfected arrangement, and there is no opportunity for dispute, there is no opportunity for discussion. Here is the stamped roll, indicating exactly how the composer or conductor or the player would play or interpret or conduct the composition. Its analysis is therefore complete, and the Pianola creates a new synthesis on which to build the future musical development.

This is such a stupendous innovation on everything that has taken place in music so far that it stuns the intelligence. It is so far-reaching that it overwhelms ideals. We are completely at the mercy of an entirely new thought in musical development. We now see piano playing taken out of the realm of automatism and placed at one step into the very highest rung of the ladder of individualism. We have authoritative law from which there is no appeal, and we do away at once with all empiricism or guesswork on the subject of musical compositions applied to the piano. We have before us now an instrument that can gratify to the fullest extent all of our desires for a higher education in music alone in our own studio or as we wish it, and at the same time it can become a source of the most intense artistic gratification; first, because it is faultless, and, second, because it gives us food in the shape of the very highest form of individual interpretation in accordance with the number and variety of masters as they to-day are known to us.

The subsidiary advantages of this new invention are too numerous to refer to at present, such, for instance, as the development of the piano or the further diffusion of the piano as an instrument of education or pleasure. Such, for instance, as the development of composition in its application to

AMERICAN TOUR Beginning January, 1903.

BLAUVELT

UNDER SOLE MANAGEMENT OF

W. F. PENDLETON, 239 Broadway, New York.



Mr. Loudon G. Charlton
has the honor to announce
MISS ADA CROSSLEY
the Famous English Contralto,
FOR FEBRUARY, MARCH AND APRIL ONLY.
Oratorio and Recital engagements now booking.

Mrs. COLDWELL JOHNSTON



PUPIL OF
MADAME A. ORCENI,
OF DRESDEN, GERMANY.
SOPRANO SOLOIST.
Studio: 255 Fifth Avenue.
SPECIALTY:
At home musicales and recitals
in French, German and English.
Appointments by letter only

the piano through the Pianola. Such, for instance, as an increased appetite created through the Pianola for orchestral concerts. Such, for instance, as a deeper and a more profound study of music outside of technic, because technic can now be controlled through the Pianola. In fact, there is an endless number of new phases of music that can grow out of this invention, which at once places the Pianola in the very front rank of artistic musical phenomena. In the course of the next few months a large number of the most prominent composers and players of Europe and America will have their works, as well as the works of the masters, recorded according to their interpretation, and the repertory of the Pianola will therefore comprise nearly all of the great works written or adapted for the piano. What this will result in can only be conceived by musicians. The prospect is so great that it is difficult to dwell on it, but the achievement represents one of the greatest triumphs of the hour, and will have an enormous effect on the development of the music of the future.

FREDERIC MARTIN IN "SAMSON."

FREDERIC MARTIN sang in Handel's "Samson," with the Baltimore, Md., Oratorio Society, January 29. Professor Bache was so well pleased with his work that before Mr. Martin left the stage after the concert, he was immediately re-engaged for a performance of the Verdi "Requiem," which is to be given by the society next winter.

The following are the opinions of the critics upon his performance:

The bass, Mr. Martin, is an artist in every sense of the word. Possessed of a rich, fresh and exceedingly flexible voice, he gave great effect to every number he sang, the magnificent aria, "Honor and Arms," receiving superb treatment at his hands.—Baltimore Morning Herald.

Mr. Martin, the bass soloist, had two parts to sing, that of Manoah, the father of Samson, and later that of Harapha, the Philistine giant. His interpretation of the aria, "Thy Glorious Deeds," was artistic and showed his voice to great advantage. In his aria, "Honor and Arms," he did splendid work from the dual standpoint of technic and interpretation, and that number undoubtedly was the best of the evening.—Baltimore Evening News.

The work done by Mr. Martin, the basso, was another good feature of the evening. His voice is both rich and strong. He sang the martial air, "Honor and Arms," with great animation and spirit.—Baltimore Daily American.

Frederic Martin, the basso, made a favorable impression at the outset, increasing steadily in the favor of the audience and scoring a veritable triumph by his dramatic singing of the popular aria, "Honor and Arms."—The Baltimore Sun.

Becker Lecture Musicales.

GUSTAV L. BECKER gave the third of his lecture musicales for this season before his pupils and their friends at his home, 1 West 104th street, on Saturday. The subject was "The Relation of Mendelssohn and Schumann to the Romantic Movement," and the musical illustrations were given by Mr. Becker's pupils at one and two pianos, assisted by Miss Elfrida Wagner, mezzo soprano.

ADA CROSSLEY'S RECITAL.

MISS ADA CROSSLEY, the Australian contralto, gave her first New York recital in Mendelssohn Hall Friday night, February 6. The representative audience that greeted her included a number of persons who had heard Miss Crossley in England, where she stands in the front rank of oratorio and concert singers. That her reception here would be cordial and that the discriminating would recognize her beautiful voice and finished art was predicted, and happily the predictions have been fulfilled. Before her public recital Miss Crossley sang at several important private musicales. Voices like Miss Crossley's are rare, and becoming rarer. The dearth of good contraltos is alarming scientific musicians, and is of no little concern to managers. In England where the speaking voice is invariably musical and low pitched, more contraltos are produced than in this country, a land famed for thin voices and the nasal speech that alternately amuses and irritates foreigners. Some aver that it is the climate that causes the difference in the natural voice production of two peoples speaking the same language. Americans who live abroad gradually come to speak like Englishmen, and the change in a measure confirms the theory of temperature. But logical minds will want a better explanation. Anyone taking pains to find out would be likely to learn that Miss Crossley's voice is a blessed heritage from ancestors. The voice, more than anything else, emphasizes the theory of heredity.

All that makes the vocal art delightful Miss Crossley demonstrated at her recital. Dignity, refinement, phrasing and enunciation are hers to command. It was a great privilege to hear her noble voice and to follow her interesting program and listen to her impeccable method. It was thrice a privilege to hear her sing some English songs, and sing them so that the audience could understand the words. One of the best of these English compositions, "A Garden Song," is by Charles Willeby, a young Englishman, whose fame as a composer is spreading. Miss Crossley is fond of Willeby's songs, and she helped to make them popular at her recitals in England. "A Garden Song" is from the cycle, "Hawthorn and Lavender," text by William Ernest Henley.

Friday evening Miss Crossley's program included these numbers:

Intorno all'idol mio.....	Antonio Cesti
Hark, the Echoing Air.....	Purcell
(Arranged by Alfred Moffat from the opera of "The Fairy Queen.")	
Caro mio ben.....	Giordani
Se Florindo è fedele.....	A. Scarlatti
Die junge Nonne.....	Schubert
Paysage.....	Reynaldo Hahn
Allersee'en.....	Richard Strauss
An das Vaterland.....	Grieg
Liebestreu.....	Brahms
A Garden Song.....	Charles Willeby
(From the Hawthorne and Lavender of W. E. Henley.)	
Philia et Corydon (Minuetto).....	Giovanni Martini
Oh, That We Two Were Maying.....	Ethelbert Nevin
Battle Hymn.....	C. Villiers Stanford
Since We Parted.....	Francis Allitsen
New Year's Song (seventeenth century).....	Albert Mallinson

The list will show that Miss Crossley sang in four languages—Italian, German, French and English, an accomplishment common enough in these days, and yet not so common when exacting standards of diction are required. Miss Crossley proved her right to sing in French and German, more especially German, by her correct accent and intonation. Her singing of the numbers from classic reper-

tory, like Cesti, Purcell, Giordani, and Scarlatti, awakened memories of romances that have thrilled the world. Miss Crossley is one of the few new artists this season who will carry laurels back to her native country.

Isidore Luckstone, at the piano, played as he always does, artistically and sympathetically.

KORTHEUER PIANO RECITAL.

HERMANN O. C. KORTHEUER gave a piano recital at Mendelssohn Hall, last Thursday evening, assisted by Miss Sarah Lavin, graduate pupil of the well known Madame Cappiani, whose other pupil, Maud Kennedy, gave a song recital in the same place on the afternoon of the same day. This was the Korthauer program:

Prelude, Fugue and Allegro.....	Bach
Sonata, op. 33.....	Beethoven
Die Allmacht.....	Schubert
Impromptu, op. 90, No. 4.....	Schubert
Fantaisie, op. 49.....	Chopin
Three Mazurkas.....	Chopin
Scherzo, op. 38.....	Chopin
The Lute.....	Korthauer
Love Song.....	Korthauer
Rhapsodie Hongroise, No. 1.....	Liszt
Polonaise in E.....	Liszt

There was opportunity enough for this pianist to show his mettle, and as the evening wore on it became evident that Mr. Korthauer was a pianist of distinctive merit; his Bach playing is clean cut, his Beethoven interpretation interesting, well balanced, with no fads to exploit, and over it all he casts sentiment, so the listener becomes aware of a delicate musical nature, and utmost appreciation of the nuances of the composer. Highly poetized was a Schubert Impromptu, and the Chopin F minor Fantaisie seems as though written for him.

Miss Lavin is a dramatic soprano of decided ability; she sings with intelligence, pure tone, and the right vocal method, rightly applied; her German is not impeccable, but the two songs by the recital giver were charmingly done. Alice Boise Wood's "Love Song" is a gem of poetry, set to music in sympathetic fashion by Korthauer, and sung with temperament and finish by Miss Lavin. These songs pleased her listeners highly, and showed that the composer is a musician of depth.

In the following list of patrons one finds the name of Madame Cappiani, showing the esteem in which she is held by professional artists: Mr. and Mrs. Edward Dannemiller, Mr. and Mrs. Julius Dannemiller, Mr. and Mrs. John Gibb, Mr. and Mrs. John B. Ladd, Mr. and Mrs. A. Naumberg, Mr. and Mrs. Siegmund Stern, Mme. Luisa Cappiani, Mrs. Jane E. Bolton, Mrs. Charles H. Ditson, Miss Eliza Audubon, Miss Lucia Purdy, Bernardus Boekelman, Charles F. Trethar and Charles Steinway.

Richard Burmeister in the South.

RICHARD BURMEISTER returned from one of his farewell tours prior to his departure for Dresden in May. The large audiences in Charlotte, N. C., and Columbia, S. C., were most enthusiastic in their appreciation of the now fully matured art of the renowned pianist, who is a special favorite in the South.

The following clipping is from the State, Columbia, S. C.:

Richard Burmeister gave a delightful and very high toned piano recital in the Presbyterian College last night. * * * Mr. Burmeister is a rare artist, and his touch at the piano is full of music. He appears to make love to the piano all the time. * * *

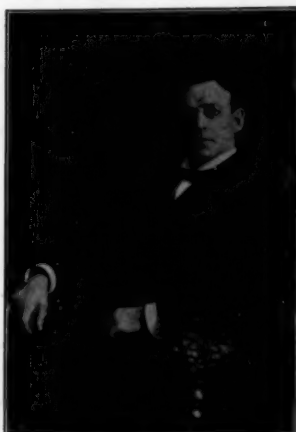
Mr. Burmeister is magnetic and holds his audience spellbound, and many persons who do not care ordinarily for piano music listen to him with charmed interest.

Spring Tour J. S. DUSS, Conductor.



Copyright by
AIMÉ DUPONT,
New York.

Metropolitan
Opera House
Orchestra.



NORDICA
AND
DeRESZKÉ
SOLOISTS.

Mr. NAHAN FRANKO,
CONCERTMASTER.



Copyright by
AIMÉ DUPONT,
New York.

This Colossal Concert Combination, under the Sole Management of R. E. JOHNSTON, St. James Building, Broadway and 26th Street, NEW YORK, to whom all communications should be addressed.

THE "AMERICA" MEDAL.



MESSRS. TIFFANY & CO. have on exhibition the beautiful gold medal, reproduced herewith, which they recently completed for the Society of the Cincinnati of the State of Rhode Island, and offered for the best musical composition adapted to S. F. Smith's "America."

The medal is of pure gold. It measures $2\frac{3}{4}$ inches in diameter and weighs 150 dwts. On the obverse side is shown a copy of the society's badge, an eagle holding in

its claws a wreath of laurel and on its breast an oval shield bearing a classical representation of the American Revolution, symbolized by three Roman citizens presenting Cincinnatus with a sword; in the background stands the cottage of the Cincinnatus, with his wife at the door. Around the oval is the motto, "Omnia reliquit servare rempublicam" ("He leaves all for the cares of the republic").

Opera Singers and Grau Contracts.

THE artists who will suffer through Mr. Grau's retirement from grand opera are Madame Schumann-Heink, Anthes and Hertz, Caruso, Madame Fremstadt and Ernst Kraus. These last three were to have come



MEDAL OFFERED BY THE CINCINNATI SOCIETY OF RHODE ISLAND FOR A NEW "AMERICA."

(By Tiffany & Co., New York.)

here next season. The others have extended contracts, but the contracts might be of no avail even in the event of Mr. Grau's work being taken up by a successor.

Heathe-Gregory Resigns.

HEATHE GREGORY, the baritone, resigned last week from the Grau Opera organization. Mr. Gregory said in explanation that he resigned because Mr. Latham, Mr. Grau's representative, "does not comport himself as a gentleman." Mr. Latham, admits, however, that he lost his temper in an interview with Mr. Gregory.

A Pupil of Wolfsohn.

MISS IRENE CATHERINE, a pupil of Leopold Wolfsohn, has been engaged to play at the concert given by the James M. E. Church, Brooklyn. She will play Seeling's "Loreley," Vogrich's Polonaise and the Strauss-Schütt Waltz Paraphrase.

Madame Torpadie-Bjorksten.

MME. TORPADIE-BJORKSTEN will give a song recital with some of her pupils Tuesday afternoon, February 17, in Carnegie Chamber Hall. An interesting program will be performed.

New York "Evening Post."—Theodor Björkstén, one of our great apostles of Bach, knows how to make an attractive program. * * * Mr. Björkstén has a voice of genuine tenor quality, with not a baritone ingredient. * * * He was at his best in "Ah, fuyes," from Massenet's "Manon," which he sang dramatically, and in Schubert's Serenade ("Leiselehen"), which evoked such a storm of applause that it had to be repeated. Several of the other numbers received applause enough to justify an encore.

CONCERTS, ORATORIO, SONG RECITALS.

Philly Hale, in Boston "Journal"—"Mr. Hamlin sang superbly and easily bore away the honors. . . . Mr. Hamlin is one of the most brilliant singers now before the public."
H. E. Krebsel, in New York "Tribune"—"Mr. Hamlin has been so eloquent a champion of artistic dignity, nobility and sincerity that he deserves to be singled out for a special word of praise. . . . He was, as always, an artist in all he did."

New York "Tribune."—In Mendelssohn Hall last night Theodor Björkstén gave a recital, in which he showed that he is splendidly equipped intellectually and emotionally as a singer of songs. * * * The songs in his program which had real heart in them were sung with fine and truthful expression, and one of them, Bungert's "Sandträger," which marked the climax of the evening, sent a thrill through the audience, so dramatically was it conceived and uttered.

THEODOR BJÖRKSTEN, INSTRUCTION IN SINGING.

HAMLIN
 Soloist Worcester Festival, Etc. **TENOR.**
 Address Kimball Hall or Bureau of Fine Arts, Chicago, or N. York, 9 E. 17th St., New York.

PORTRAITS OF

SUCCESSFUL

BOWMAN



PUPILS

EDGAR C. SHERWOOD,

Organist Church of the Saviour, Brooklyn. Organ and Theory Pupil of

E. M. BOWMAN, Steinway Hall, New York.

Obituary.

William Paull.

WILLIAM PAULL, the baritone singer, died Thursday of last week, soon after falling from a window of the Southern Hotel in St. Louis. Mr. Paull had been ill, and it is reported he was seized with vertigo as he raised the window in his apartment on the sixth floor. In the fall the singer's skull was fractured and his left arm broken. He was picked up, but did not regain consciousness. An hour later he was dead. Mr. Paull was singing with the Castle Square Opera Company, and was ranked as the leading baritone of the organization. Mr. Paull was born in England thirty-five years ago. He was a member of the Carl Rosa Company, and was very popular. The singer's first appearance in this country was made October 2, 1900, with the English Opera Company, jointly managed for a brief season at the Metropolitan Opera House by Maurice Grau and Henry W. Savage. At this New York debut Mr. Paull sang the role of Wolfram in "Tannhäuser," and created a very favorable impression. Mr. Savage subsequently engaged him for the Western tour of the Castle Square Opera Company. February 19, 1901, Mr. Paull married Miss Ethel Gordon, an English singer and actress.

The young widow is prostrated over the death of her husband. She emphatically denies the stories that hint at self destruction. J. D. Leffingwell, the manager of the Castle Square Opera Company, declares the fall to have been an accident and all other rumors as absurdly false. Mr. Leffingwell says Mr. Paull had everything to live for, and make a man happy and content.

Frederick E. Kitziger.

Frederick E. Kitziger, one of the best known organists and composers in the South, died at his home, 1717 Eutaw street, New Orleans, February 3.

Mr. Kitziger was born in Saxony, Germany, fifty-three years ago. He finished his musical education at the Conservatory in Leipzig. At the age of twenty Mr. Kitziger came to the United States, went South and settled in the city where he died last week. In the early part of his career Mr. Kitziger played in brass bands in order to support his mother and sisters. But as soon as circumstances permitted the young musician turned his attention to sacred music and organ playing. He wrote many hymns for the synagogue and also for the Roman Catholic Church. For a time Mr. Kitziger conducted the old French Opera Orchestra in New Orleans. He filled the place of organist at the St. Louis Cathedral, but served his longest term, twenty-three years, as organist at the Touro Synagogue, New Orleans.

Mr. Kitziger is survived by a widow, two sons and two daughters.

Engaged by the Banks Glee Club.

THE New York Philharmonic Club, Eugene Weiner, director, has been engaged for the concert of the Banks Glee Club, at Carnegie Hall, tomorrow (Thursday) night.

"THE SCIENCE OF THE ART OF SINGING."

Revised, Enlarged and Combined Second Edition of

"VOCAL ART,"

By **ANNA LANKOW**
 (890 PARK AVENUE).

Price, \$2.50. On sale at BREITKOPF & HÄRTHEL, 11 East 16th St., New York, and all Music Stores.

Mme. Lankow has returned from Europe and resumed her work



RUBY

SHOTWELL

PIPER

Dramatic Soprano.

LOUDON G. CHARLTON,
 MANAGER,
 Carnegie Hall,
 NEW YORK.



A LECTURE concert program of Schubert and Tchaikowsky compositions was given January 19 at the Pennsylvania College of Music, Meadville, Pa. Prof. F. A. Christie was the speaker, making the explanatory remarks, and the contributors to the program were Douglas Powell, director of the school, in vocal numbers; Miss Grace Hall, pianist; Miss Sadie Lore Lyon, soprano, and a string quartet, Ernest Gerdon, Charles Schneider, Ralph Kightlinger and L. L. Lord, Jr. The accompaniments were played by Miss Helen Edsall.

Miss Lena Coyle, of Branford, Conn., is a pupil of Mme. Tealdi, of New Haven.

Miss Clara Yocum and Elkan Kosman recently appeared in a concert at Reading, Pa.

The Whiteman School of Vocal Art, at Denver, Col., is under the direction of Wilberforce J. Whiteman.

A piano and vocal recital was given by Mrs. Emma Fischer Cross and Earl Killeen January 29 in Ann Arbor, Mich.

At her song recital in Lewiston, Me., January 27, Miss Florence Dingley, of Auburn, was assisted by Carl Jean Tolman, pianist and B. H. Dingley, violinist.

Miss May Riehm, pupil of Miss Bernice B. Ellis in the Peoria (Ill.) Conservatory of Music, gave a song recital January 29. The Conservatory Trio assisted Miss Riehm.

The three days' ceremonies at the Temple, Guthrie, Okla., closed January 22 with a musicale given by Miss Williams, assisted by Frederick Mills Ross and R. Stewart Briggs.

A number of pupils of Miss Arabelle Batdorf gave a musicale and recital January 21 at her home, at Annville, Pa. Miss Katherine Smith, of Lebanon, played some piano selections.

Many words of praise are given for the piano accompaniments of Miss Helen Standish Armstrong, of Lewiston, Me., who recently played at ladies night musicale of the Ariel Club.

At Central Presbyterian Church, New Castle, Pa., January 23, W. H. Donley, of Indianapolis, Ind., assisted by Miss Gertrude Clark, David Lloyd and John T. Thomas, gave an organ recital.

Soloists at a recent concert in New Orleans, La., were Mrs. B. F. Wallace, Miss Mildred Till, Frederick Stephens, Edward Fajans, Mrs. W. H. Goodwin, William Farrand and Norman H. Schneider.

The Columbus (Ohio) Oratorio Society is the title of an organization recently formed in that city for the study of the best music, and the public rendering of some of the works of the great masters.

The following pupils of Hermann Gruendler were heard in a piano recital at Pueblo, Col., January 20: Miss Agnes Langdon, Helen Bosbshell, Aileen Price, Hulda Viergutz, Miss Noma Pryor and Nellie Clark.

A choir which gave a concert November 6 at Trenton, N. J., will give another concert in the Bethany Presbyterian Church February 12 under the direction of Mrs. Gustave A. Lebein, organist at the First Baptist Church. The singers will be: Mrs. E. Wald, Miss Caroline Edmond, Miss Mary Meseroll, Mrs. A. Everett, Samuel A. Moyle,

James Goodwin, Elmer B. Van Aken and Frank C. Gilbert.

Prof. Harry B. Jepson, of the Yale School of Music, has been appointed by the Yale corporation curator of the Newbury organ, which is soon to be installed in the new auditorium of Woolsey Hall.

At the third popular concert in the First Congregational Church, Middletown, N. Y., January 22, under the direction of G. Curtis Munson, the soloists were Mrs. W. L. Benedict, Mrs. G. Curtis Munson, Zopher K. Green, G. Curtis Munson, Andrew J. Baird.

At Anaconda, Mon., recently a concert was given by Mrs. Gaily, Mr. Norbeck, Prof. Gustav Fischer, R. de B. Smith, Miss Lydia Wenger, Master Fred Greenwood, Mrs. H. F. Collins, Mrs. Lydia Wenger and E. E. Pickel. The accompaniments were played by Mrs. Gaily and Professor Fischer.

E. Warren K. Howe, of Peoria, Ill., has in preparation a Gounod program, the numbers to be sung by his pupils. The event will not be a public one, but in the nature of a study program, to which those interested in the individual work of his pupils will be asked, and in which all his pupils will take part.

At Columbus, Ohio, Mrs. Lydia Sayre Norris recently presented two of her pupils in a piano recital. The young pianists were Miss Bertha Davis and Miss Edith Schmitt, each of whom appeared in two double numbers, the eight selections being from Tchaikowsky, Henselt, Moszkowski, Chopin, Mendelssohn and Sinding.

Two symphonies from the pen of Frank S. Lanza, of Trenton, N. J., have won him two gold medals at the musical exposition at Palermo, Italy, which is now in progress. The exposition is given every few years by the Artistic Musical Society of Italy, where is collected in competition music from the Italian composers.

The Musical Organization of Emmanuel Lutheran Church, Lancaster, Pa., has elected the following officers: President, David K. Drepperd; musical director, William Koch; secretary and treasurer, Laura Hufford; organist, Sadie Elias; assistant organist, Laura Hufford; music committee, William Koch, Sadie Elias and Laura Hufford.

A recital of vocal music was given by Miss Long's pupils at the Women's Club rooms, St. George, Staten Island, N. Y., recently. Those who participated in the vocal numbers were Mrs. John S. Warde, Sr., Mrs. George C. Achilles, Miss Elizabeth McKenna, Miss Adelaide van Cott, Miss M. Ambrose, Miss Helga Moller, Miss Ruth Smith, Miss Grace Pelcher, all of Staten Island, and Miss Bessie Allen, of Brooklyn.

The following are members of the Palestrina choir that sang recently in Harrisburg, Pa.: Mrs. Angell, Mrs. Binix, Miss Burnite, Miss Hiller, Mrs. Ickes, Miss Ossman, Miss Seaman, Mrs. Altmaier, Miss Helleman, Miss Henning, Miss Orth, Miss Ella Ryan, Miss Wilber, Miss Chayne, Mrs. Gottschall, Miss Julia Ryan, Mrs. Shetron, Miss Worley; Messrs. Bausher, Lewis L. R. Moffitt, Shaffner, St. Clair, Foerster, Harglerode, H. A. Kelker, Jr., J. J. Moffitt, C. N. Platt and C. H. Sigler, of Harrisburg, and Hugh Miller, of Carlisle.

At the residence of Mrs. Wm. T. Sutherland, Danville, Va., January 23, a musicale was given, in which Mrs. G. K. Griggs, Miss Boatwright, Miss Annie Salzman, Mrs. Nannie Edmunds, Miss Agnes Jones, Miss Sarah Harrison, Prof. and Robert Phifer; Mesdames L. A. Patrick, Wm. T. Sutherland, John M. Sutherland, John M. Johnson, Anna Johnson, W. N. Shelton, Nannie Edmunds and Messrs. Harvie, Watson and Brydon, Miss Whiplinger, Mrs. S. Tilden Elliott, Miss Pattie Averett, J. T. Carter and Mrs. John N. Wylie took part.

The musical event of the season at Eau Claire, Wis., was the opera "Priscilla," sung February 3. Miss Ethel Scott, Mrs. F. P. Tibbits, Miss Bertha Hogan, Mrs. Roy Fowler, Miss Corinne Stone, F. W. Seager, Jos. Culver, Fred

Stussy, Gerald Carden, Louis Dunbar were the soloists. The chorus was Ewald Werner, Henry Werner, Martin Krogh, Eugene Kelly, Henry Droege, Ralph Owen, Roy Fowler, Wm. Gagnon, Dr. E. L. Fletcher, Walter Ripley, Geo. Dawson, Geo. Schroeger, Ausman Mussum, John Neher, Stephen Walmsley, Frank Ames, G. B. Shaw, Arthur Sullivan, Lee Pond, Henry Halvorson, Norman Halvorson, Jack Selmer, Walter Nuzum, Alex. Skamser, Lyman Cathcart, Harry Fowler, Dr. J. J. Selbach, Alf. Schultz, Chester Jarvis, F. Keegan, A. C. White, Guy Gagnon, Arthur Thrane, Ed. Hall, Mildred Bostwick, Marie Hogan, Birdie Mitchell, Susie Converse, Lottie Gagnon, Jessie Willard, Pearl Jones, Kitty Norriss, Ruth Ellis, Bessie Squires, Helen Koppleberger, Lillie Harrigan, Jessie Hart, Anna Cathcart, Helen Schwahn, Kate Johnson, Katherine McPike, Alice Crowley, Nellie Galvin, Jennie Hogan, Edith Pluttschek, Mrs. P. R. Stowers, Mrs. Jacobson, Helen Pond, Kate McLeod, Mrs. Clarke, Mrs. F. W. Seager, Katherine Alderman, Lillie Gagnon, Annie Kil-lorin, Sue M. Thompson, Gertrude Hainer, Mabel Southworth, Jennie Hart, Neva Crocker, Mary Galvin.

The Broad Street Conservatory.

WEDNESDAY evening, February 4, the subjoined program was sung by the pupils of the vocal department of the Broad Street Conservatory of Music, in the Concert Hall at 1329 and 1331 South Broad street, Philadelphia.

For the past few years Herbert Wilbur Greene has had the entire supervision of the vocal department, and under his training the pupils have made rapid progress.

Trio, Break, Break, Break.....	Auderton
Misses DeGinther, French and Mr. Tamme.....	
Solo, Ritournelle.....	Chaminade
Miss Laura Rumberger.....	
Solo, Widmung.....	Schumann
Miss Theresa Seldia.....	
Solo, I'll Sing Thee Songs of Araby.....	Clay
Edward Dooner.....	
Solo, Sing, Sing.....	Kjerulf
Miss Helen Schaeffer.....	
Solo, Boot and Saddle.....	Rogeris
T. F. Dooner.....	
Solo, Sans Toi.....	Guy d'Hardelot
Mrs. Weirich.....	
Duo, Calm as the Night.....	Goetze
Miss DeGinther and T. F. Dooner.....	
Trio, Rest Thee on This Mossy Pillow.....	Smart
Misses Ada Moyer, O. Cole and Laura Rumberger.....	
Solo—	
Were My Songs With Wings Provided.....	Hahn
My Lady's Girdle.....	Osgood
Miss Emily C. Beatty.....	
Solo, Hindoo Song.....	Bemberg
Miss V. I. Wallace.....	
Solo, Wake Not, But Hear Me, Love.....	Osgood
Charles Tamme.....	
Solo—	
Die Nussbaum.....	Schumann
Schnasucht.....	Hoffmann
Miss E. Tuttle.....	
Solo, I Mind the Day.....	Willeby
Miss R. C. French.....	
Solo, Open Now My Love Thy Blue Eyes.....	Massenet
Miss P. Bachmann.....	
Solo, Winds in the Trees.....	Thomas
Harry Merriken.....	
Solo—	
Impatience.....	Schubert
Good Night.....	Massenet
Miss Louise DeGinther.....	

Mrs. L. P. Morrill.

MRS. L. P. MORRILL was the recipient of many congratulations on her singing and that of her young pupil, Miss Lillia Snelling, at the Waldorf-Astoria on Saturday. Miss Snelling not only possesses an unusual contralto voice perfectly trained, but has a dainty and refined personality.

Mrs. William E. Beardsley, pianist and teacher, and Gustave Freeman, 'cellist, did some fine work in ensemble. George Shiel accompanied well.

SOLE AGENT FOR

MADAME BLAUVELT.
MADAME CLARA BUTT.
MISS ADA CROSSLEY.
MISS MURIEL FOSTER.
MR. WILLIAM GREEN.

MR EDWARD
LLOYD'S

AUSTRALIAN AND
AMERICAN FAREWELL
TOURS.

N. VERT
NEW YORK AGENCY
9 EAST SEVENTEENTH ST.
6 CORK ST., LONDON, W.

KREISLER.
SARASATE.
CARRENO.
DOHNANYI.

LEONARD BORWICK.
MR. GEORGE GROSSMITH.
MR. GREGORY HAST.
DR. THEO. LIEBHAFNER.
MR. KENNERLEY RUMFORD.

CECILIA NILES SOPRANO.

'Phone: 2688-B, Harlem.

172 EAST 116th STREET, NEW YORK.

M. VITTORIO CARPI,
BARITONE—Direction L. G. CHARLTON,
CARNegie HALL, NEW YORK.

VOCAL INSTRUCTION in Four Languages in all branches.
ITALIAN METHOD.

STUDIO: 572 Park Ave., bet. 62d and 63d Sts., New York.

MAX BENDIX,
SOLO VIOLINIST.

Address.....

C. L. GRAFF CO., Carnegie Hall, New York.

HOLMES COWPER
TENOR
Address 621 Fine Arts Bldg., or Bureau of Fine Arts, CHICAGO.



THE Queens Borough Musical Society, Mrs. Charles K. Belden president, met at the Jamaica (N. Y.) Club House, January 28. The topic of the afternoon was "American Composers," and Miss Fanny Peck, chairman, read a paper on that subject. Mrs. Charles Hamilton, of Far Rockaway, contributed a paper on "American Song Writers." Mrs. Virginia Belknap gave a talk on the work of American composers. The musical portion of the program was by Miss Peck, Mrs. Randolph White, Mrs. Lamar, Mrs. W. H. Mills and Mrs. Treadwell Carpenter. Mrs. Clara Korn, of East Orange, N. J., was prevailed upon to supplement the program with a selection.

The Etude Club, of Guthrie, Okla., met January 30, with Mrs. Cunningham.

The Caledonian Club, of Boise City, Idaho, is the only Scotch society in that State.

The Fargo (N. Dak.) Musical Club rendered a program January 29, the subject being "Modern Russian Composers."

At the concert by the Bangor (Me.) Symphony Orchestra, January 26, the soloist was Mrs. George E. Fellows, of Orono.

Mr. Cuscaden gave his second recital of the season under the auspices of the Woman's Club, January 20, at the First Congregational Church, Omaha, Neb.

Since there is to be no festival in the spring at Louisville, Ky., the Musical Club of that city decided to give five first class concerts during the season.

The Choral Union, of Ann Arbor, Mich., will undoubtedly give a concert at the St. Louis World's Fair in May, 1904. An invitation has been extended by the exposition officers.

Anito Rio, Madame Homer, Miss Isabel Bouton, Andreas Dippel, Senor Gogorza, Frederic Martin and Miss Webster have been engaged for the May festival at Ann Arbor, Mich. Another soprano, tenor and a pianist are still to be engaged.

The Orpheus Club, a musical art society, of Columbus, Ohio, gave a cycle of Netherland folk songs of the early seventeenth century January 22. Jackson Gregg, Miss Krauss, Otto Mayer, Frank L. Beck, Miss Ebeling and Miss Eckus appeared.

The January meeting of the Music Club was held at Oshkosh, Wis., recently. The program was composed of works by Norwegian composers, Grieg, Jensen and Lassen. Among those who participated were Mrs. L. Frank Gates, Mrs. H. W. Goddard, Mrs. Edward Paine, Miss

Martha Murdock, Miss Grace Heward, Frank Clark, James Jenkins and Luther Davies.

The program given at the meeting of the Matinee Musicale held January 27 at Muncie, Ind., was one of the best ever offered by the organization. The soloists were Mrs. Agnes Cain Brown and William Brady, of Cincinnati.

The Amateur Musicale, of Nashville, Tenn., met January 28 with the president, Mrs. M. S. Lebeck. The program was given by Mrs. G. P. Thurston, Miss Alice K. Leftwich, Mrs. C. P. Street, Mrs. John H. Reeves and Miss Elizabeth F. Price.

At the annual meeting of the directors of the Champlain (N. Y.) Choral Union the following officers were elected: President, John B. Riley; vice president, Dr. J. H. LaRocque; secretary, W. H. Garlick; treasurer, William J. Smith; librarian, Sidney Wright; musical director, Prof. Charles F. Hudson.

The Fletcher Music Club was entertained recently at the home of Miss Sarah Blanks, Little Rock, Ark. Marguerite Hussman, Helen Jordan, Elvin Heudon, Bessie Voss, Courtney Carroll, Sarah Blanks, Florence Rudisill, Nettie Dobbins, Enola Neal, Lillian Lange, Elvin Heudon, Elvie W. Coker gave the program.

The Saturday Musical met January 24, at the club room, Owensboro, Ky. Those present were Mrs. W. A. Underhill, Mrs. Ida Stone Newman, Mrs. J. W. Richardson, Mrs. Griffith Weir, Mrs. Virginia Duncan, Misses Jessie Martin, Margaret Keeley, Jessie Deane Field, Mary Wright, Adele Payne, Nora Anderson, Olivia Stuart.

The Treble Club and its guests were recently entertained at a musical given at the home of Mrs. Helen Binswanger, St. Joseph, Mo. Miss Kahn, Miss Celia Baerman, Ben Phillip, Miss Rose Rosenblatt, Miss Schwab, Miss Ettenson, Miss Stone, Miss Newburger, Miss Silverman, Mrs. Farber, Miss Binswanger and Miss Westheimer participated.

Miss Lyn Daugherty, Miss Helen Urmson, Mrs. S. C. Nicklin, Miss Edith Jordan, Miss Laura Sankey, Mrs. Hoadley, Mrs. Samuel Foltz, Mrs. A. W. Treadwell, Mrs. McCabe, Miss Elenora Zerner, Mrs. H. D. Morrison, Miss Ruth Lehmer, Miss Sara Falls and Mrs. Louis Kerr took part in a recent meeting of the Wednesday Morning Musical Club at New Castle, Pa.

The largest audience in the history of the Women's Musical Club, of Wheeling, Va., was that of January 24. The program was given by Mrs. Frank Le Moyne Hupp, Miss Grace Pollack, Miss Gertrude McConnough, Mrs. W. E. Krupp, Mrs. Edward W. Stifel, Mrs. Cyrus P. Flick, Mrs. Flora Williams, Mrs. Zou Hastings Frazier, Miss Letha Frazier, Miss Gertrude Reister, Mrs. Herbert M. Rihel-daffer, of Pittsburg, a former member of the club.

Arthur G. Drake is the conductor of the New Brunswick, N. J., Choral Society, and the members of the chorus are Miss Louise Deshler, Miss Cora Duncan, Miss Lucia Sperling, Miss Edna Merritt, Miss Emily Stout, Miss Marie Fisher, Mrs. H. G. Parker, Mrs. A. T. Jordan, Mrs. Frank Runyon, Mrs. Charles W. Crouch, Miss Helen Deshler, Miss Helen Buttler, Miss Alice Sedam, Miss Helen Runyon, Miss Bertha Wyckoff, Harry S. Crouch, Charles W. Crouch, Milton Weatherby, Jack McDowell, E. T. Buck-

alew, Asher Atkinson, W. C. Smock, H. R. Groves, Harold Buttler, George W. Nuttman, William Fisher, Jacob Wyckoff, W. Frank Parker.

At the Kowalski studio, Erie, Pa., January 23, the second meeting of the Students' Club was held, and a regular organization effected, with the following officers: President, J. H. Kowalski; first vice president, Mrs. Anna P. Carter; second vice president, Edw. F. M. Erhart; secretary, Gertrude S. Hefferan; treasurer, Edwene E. Gould; program committee, Mrs. A. H. Lawrence, C. C. Musser, J. H. Callaghan; entertainment committee, Rose B. Miller, Florence Kessler, Irene D. Noonan, S. W. Landis.

The Women's Choral Club, of Houston, Tex., is hard at work on the new music intended for the Elsa Ruegger concert to be given at the opera house February 16. The active membership of the club stands at present as follows: Mesdames Jesse Andrews, Percy Allen, Baltis Allen, Horace Booth, C. C. Beavens, Sr., C. C. Beavens, Jr., Walter Beery, Hammond Brown, E. B. Cushing, M. Culpepper, Alma C. Dailey, Elliott Fall, H. R. Gates, E. A. Hudson, C. C. Higgins, W. H. Kirkland, J. Allen Kyle, Z. F. Lillard, M. Longcope, J. W. Maxey, W. K. Morrow, Moore, A. W. Pollard, Robertson, Roberts, Rosine Ryan, Saunders, R. P. Smith, E. Taliaferro, W. G. van Vleck, C. W. Welch; Misses Frankie Dolen, Louise Dolen, Belle Fenn, Edith Green, Blanche Meyers, Eva McLin, Edith Munger, Cora Root, Ena Robb, Cherry Robb, Martha Shelby, Annie Snodgrass, Bessie Warner, Maudie Williams, Kemper, Fanny Culmore and Mrs. Frank Russel.

The St. Ambrose Choral Club made their second appearance at New Haven, Conn., early in January, under the direction of Prof. T. G. Shepard. Mrs. Clara Asher Buxbaum played several numbers, and there was a piano duet by Mrs. J. Wilder Howe and Miss Mabel Clark. The St. Ambrose Club was formed about eight years ago, and one of its special objects was the study of piano work. This has been kept up throughout the life of the club, and has come to be a most interesting feature. At each meeting one or two numbers are given by different members. The active members are Mrs. George Austin, Miss Mabel Clark, Miss Carrie Deming, Miss Eva Frisbie (Bridgeport), Mrs. W. S. Horton, Mrs. J. Wilder Howe, Mrs. Clara B. Forbes, Miss Eleanore E. Dibble, Miss Kate Lewis, Mrs. Rosabelle F. Lines, Miss Alice Moulthrop (violinist), Miss Mary Nicoll, Miss Mabel Hepburn, Mrs. Julius Smith, Miss Fannie Sperry, Miss Mary S. Peck (Bridgeport), Miss Harriet Ward, Mrs. A. E. Winchell, Miss Sarah Winchell, Miss Mary Law, Dr. Thomas Bronson, Harry Mozealous, Mrs. Philip Buxbaum. The Choral Club is composed of the following: Mrs. F. W. Brown, Mrs. Nathan S. White, Mrs. S. S. Thompson, Mrs. William Kraft, Miss Richter, Miss Bertha Warner, Mrs. Kate M. Preston, Mrs. Arthur Treat, Mrs. A. Borden, Miss Louise Daniker, Mrs. Charles McNeil, Miss Lantz, Miss Ellen Hofer. The associate members are Mrs. George B. Burton, Miss Anna Ray, Mrs. F. S. Bunnell, Miss Booth, Mrs. Mary L. Booth. The officers of the society are Miss Mary Law, president; Miss Sarah Winchell, vice president; Miss Kate Lewis, treasurer; Miss Eleanore Dibble, secretary; Mrs. W. S. Horton, librarian; program committee, Mrs. R. F. Lines, Mrs. A. E. Winchell and Mrs. George Austin.



ELSA RUEGGER

The Brilliant Belgian 'Cellist.

ENTIRE SEASON 1902-3.

BOOKED WITH

Boston Symphony Orchestra.

Management: HENRY WOLFSOHN.

Maud Mac Carthy

VIOLINIST.

ENTIRE SEASON 1902-3.
DIRECTION: HENRY WOLFSOHN

Booked with Boston Symphony Orchestra

THE ONLY

"LESCHETIZKY"

SCHOOL OF PIANO PLAYING IN AMERICA.

Named after PROF. THEO. LESCHETIZKY, of Vienna, by his special permission.

Mme. DE WIENZKOWSKA, DIRECTRESS AND FOUNDER.

PROF. LESCHETIZKY'S Sole Principal Assistant in this country, formerly in Vienna; also Concert Pianist.

CARNEGIE HALL. Address Communications: 147 W. Eighty-second St., NEW YORK CITY.

LESCHETIZKY—"Madame Wienzowska's success as a piano virtuosa and teacher is eminent."
FADEBIEWSKI—"Madame Wienzowska is a missed pianiste and possesses an extraordinary ability of communicating to others a complete knowledge of her art."
HANS RICHTER—"I consider you an artist of finest esprit and taste, and a representative of a most solid school."

EDWARD STRONG

TENOR.

7 WEST 99th STREET, NEW YORK.

Phone: 1424 Riverside.

WM. H.

RIEGER, TENOR,

Oratorio, Concerts and Song Recital.

VOCAL INSTRUCTION.

STUDIO: 157 West Twenty-third St., New York.



MRS. **Edmund Severn.**
Vocal Instruction.

MANY SUCCESSFUL PUPILS.

"A musical magician."

"A most successful teacher."

Mon., Tues., Wed., 2 to 4 P. M.

Studio: 131 West 56th Street

HELEN

VON DOENHOFF

Voice Culture, Art of Singing,
Dramatic Action.

APPOINTMENT BY LETTER ONLY.

61 EAST 66TH ST., NEW YORK.



CINCINNATI, February 7, 1903.

AT the next Symphony concerts, under the direction of Mr. van der Stucken, February 20 and 21, a new composition of Pier A. Tirindelli, violinist, of the Cincinnati Conservatory of Music, will command an attention which bids fair to spread to musical recognition not only in this country but abroad.

The symphonic poem of Mr. Tirindelli is taken from a legend of Victor Hugo, called "Legende Celeste." It represents the struggle between good and evil.

Mr. Tirindelli has divided the composition into two parts. Between these two parts he has written an intermezzo, to be played by the organ. In accordance with its subject the composition is extraordinarily imaginative. In order to give a celestial atmosphere to the second part Mr. Tirindelli has employed two violas d'amour—an old instrument very rarely used—which will be played by Mr. Schiewen and A. Brand. The violas d'amour are rare old instruments, from the valuable private collection of R. H. Wurlitzer, of this city.

The sixth Symphony concert yesterday afternoon, in Music Hall, offered a refreshing program of the modern type—in fact, a beautiful kaleidoscopic view of representative compositions from the music writers of the present day. After the sombre heaviness and imposing resources of the "Manfred" Symphony, played at the last concert, the relaxation was one to be welcomed. Under Mr. van der Stucken's direction the Dvorák Symphony, D major, was given a reading that showed a broad conception and an intimate acquaintance with the technical difficulties of this work. In thematic treatment, weaving together and working out of many themes, in complex and intricate rhythmical contrasts, Dvorák is one of the modern masters, and it is wonderful how, with all this counterpoint, his melodies flow with natural grace and beauty. It is matter of local pride to state that the symphony forces were held together into a uniformly precise and spirited attack, with a command of poetic expression and coloring that one is accustomed to hear from few of the great orchestras. The lovely quality of the woodwind and horns was something that could be thoroughly enjoyed in the adagio and scherzo of the symphony. In the group of miscellaneous numbers Mr. van der Stucken had made a happy selection, presenting genuine novelties that offered no end of contrast. It was interesting to become acquainted with the music of Finland in "The Swan of Tuonela," an orchestral work of Jean Sibelius, the composer laureate of that arctic country. The sombre, weird effect of the English horn melody played to a pizzicato accompaniment in the strings could not but be felt as a unique and characteristic expression of a unique nationality. Percy Pitt's interlude to Act II of "Paolo and Francesca," with all its modern orchestral development, followed in striking contrast, and an effective climax was reached by the orchestra. The last of the trio was a rollicking number descriptive of the gay and full life in Rheinland by Frischen, and its naïve, pretty reading by the orchestra made a grateful impression. The fine swing and precision of the strings deserve to be emphasized, especially in the symphony and Violin Concerto, B minor, Saint-Saëns.

In Miss Olive Mead, violinist, the audience had reason to welcome a purely American product, with a purely

American education. The test she gave of her powers in the Saint-Saëns Concerto is one which the greatest violinists often offer, and which, in fact, is one of their stock pieces. Miss Mead, while she does not compare with the giants of the violin of the present day, neither in breadth of conception nor largeness of tone, has a purity of intonation so evenly and musically sustained that the best of them might envy her in this respect. The technical difficulties of the first and last movements she proved herself a complete master of, playing them with marvelous ease, grace and composure. To her virtuoso endowment, which declares itself without affectation or mannerisms, she adds a musicianship that cannot be doubted, even though it be lacking in temperament. As an encore she gave a movement from Bach's B minor Sonata.

One of the exceptionally interesting musical events during the past week was the third faculty concert of the College of Music, presenting Ernest W. Hale, pianist, and Edmund A. Jahn, baritone, in the following program:

Gavotte, B minor.....	Bach
Almorsor.....	Reinecke
Prelude.....	Rachmaninoff
Aufschwung, op. 13.....	Schumann
Darling, My Own.....	Forsell (seventeenth century)
I Attempt from Love's Sickness to Fly.....	Giordani
Spanish Serenade.....	Tschaikowsky
Mazurka, A minor.....	Chopin
Nocturne, F minor.....	Chopin
Fantaisie Impromptu.....	Chopin
Faith in Spring.....	Schubert
Am Meer.....	Schubert
Youth.....	Meyer-Helmund
Senta's Ballad, from Flying Dutchman.....	Wagner-Liszt

Mr. Hale left the impression of a young master of the keyboard who possesses all the qualifications of becoming one of the foremost of pianists. These qualities are already well developed and are gradually ripening into maturity, requiring but the touch of experience to gain them full force and value. Seldom, indeed, is a young pianist heard who combines in his playing so much of the poetic and technical as Mr. Hale. His reading of the Chopin group—Mazurka A minor, Nocturne F minor and Fantaisie Impromptu—was beautifully artistic; delicacy and strength, combined with a fine sense of the tempo rubato. The virtuosic trend of Mr. Hale was amply vindicated in his brilliant playing of Liszt's transcription of Senta's Ballad. His other numbers were the Bach Gavotte, B minor; Almorsor of Reinecke; Rachmaninoff Prelude and Schumann's "Aufschwung." As encore he played a Mendelssohn boat song and the Butterfly Etude. In spite of a continuous indisposition Mr. Jahn sustained himself on an artistic plane in his two groups of songs. The sympathetic quality of his voice was convincing in Schubert's "Am Meer" and "Youth" of Meyer-Helmund.

Brahm van den Berg, the new member of the Conservatory of Music faculty, made his professional debut in the Conservatory Concert Hall, Mt. Auburn, on Thursday evening, before the largest audience ever gathered in that beautiful little temple dedicated to the Muse. His program was a severely testing one, both from the musical and technical standpoint, and in it he was assisted by Miss Rose Clementine Gores, soprano, who is also a member of the faculty. It was as follows:

Aria, Die Kraft Versagt, from The Taming of the Shrew.....	Goetze
Two Preludes and Fugues.....	S. Bach
Sonata Pathétique, op. 13.....	Beethoven
Berceuse, op. 57.....	Chopin

Damon.....	Stange
Der Nussbaum.....	Schumann
Open Thy Blue Eyes.....	Massenet
Second Polonaise.....	F. Liszt
Concert Etude, No. 1, op. 24.....	Moszkowski

Mr. Van den Berg's playing proved him to be not only a virtuoso but a thorough musician. His playing of

Bach was reverential and strikingly clear. His technical equipment is superb—the singing quality of his tone in the most rapid passages of octaves and scales and poetic expression stamping him a worthy and genuine exponent of the Leschetizky method. He played with absolute repose and much reserve power. In fortissimo passages he commands a power of tone which would hardly be appreciated in so small a hall. Small of stature, he is every inch a big player. The Chopin Berceuse lacked in delivery and the Pathétique Sonata left some things desired in breath of conception, but the interpretation of both of them was musicianly. In the Second Polonaise of Liszt and the Moszkowski Concert Etude he rose to the eminence of positive virtuosity which one is accustomed to hear only from the great pianists of the present day. Miss Gores displayed a many sided art in the interpretation of the Goetze Aria and the group of songs. Her voice is always true to the pitch and musical to every shade of interpretation. Miss Gores is an acquisition to the conservatory.

The Ohio Conservatory of Music has on the season's calendar a number of faculty concerts, to be given during February and March. The first of these programs will introduce to a local public two new musicians, James E. Bagley, baritone, pupil of Shakespeare and Cortesi, and C. Kalman Holstein, violinist, pupil of Hubay. Mr. Bagley and Mr. Holstein are recent additions to the faculty. Miss Emma Ehret Adams, reader for several years past, has done platform work, and a recent addition to the faculty will appear on this occasion, Chas. A. Graninger, making up the remaining numbers on the program. The second of the series will be given by Georg Krüger, pianist; Jacques Sternberg, violinist, and Miss Laura Weiler, soprano. A series of three lectures on "History of Music" will be given during these months by John A. Broekhoven.

The celebration of the silver jubilee year of the College of Music of Cincinnati by a series of musical, operatic and dramatic events will appeal to all interested in the welfare of the institution and in its influence over the maintenance of high musical standards in Cincinnati. Nothing similar has ever been attempted before by local talent that can compare with the festivities scheduled for the week of February 24 to 28, at Robinson's Opera House. Considering the fact that the principals who will appear upon the stage at the various performances that week are all from the College of Music, an excellent opportunity will be thus afforded everyone to become acquainted with the excellent training her students receive. It is, therefore, hoped that many will avail themselves accordingly, and that their patronage and co-operation may be confidently expected. Beginning on Tuesday evening, February 24, with a performance of Ignaz Brull's romantic opera in two acts, "The Golden Cross," a series of programs of intense interest follows without cessation. Neither will the young nor the mature artists who participate in the performances relax their efforts until the success of this prodigious enterprise is thoroughly assured. On Wednesday afternoon and Friday evening, A. W. Pinero's three act farcical romance, "The Amazons," will be presented. On Thursday evening "The Golden Cross" will again be produced. A paraphrase of Shakespeare's "Midsummernight's Dream" will be interpreted by Miss Jennie Mannheimer, reader, and with Mendelssohn's music, preceded by a musical program in which Sig. Romeo Gorno will be the piano soloist, occurs on Wednesday evening, February 25. This latter program, with the exception of the pianist, who will be Dr. Nicholas J. Eisenheimer, will be reproduced on Saturday afternoon, February 28. "The Amazons" will again hold the boards on Friday evening. The week's festivities close on Saturday evening with an elaborate musical pro-

Mary Umstead
SOLO and ENSEMBLE PIANIST.

Advanced Pupils Accepted.
The Caledonia, 28 West 26th Street, New York.
Telephone: 3001 Madison Square.



Bush Temple Conservatory,
North Clark and Chicago Ave.,
Chicago, Ill.

BUSH TEMPLE CONSERVATORY
CHICAGO.

THE MANAGEMENT ANNOUNCES THE EXCLUSIVE
TEACHING ENGAGEMENT OF

FANNIE BLOOMFIELD ZEISLER,
PIANIST.

For Catalogues address KENNETH M. BRADLEY, Director.

JULIAN

WALKER

BASSO.

150 WEST NINETY-FOURTH STREET, NEW YORK.

Winifred

TITUS

Soprano.

Management LOUDON G. CHARLTON, Carnegie Hall, New York.

Musical Novelty Instruments, Bells, Etc.

INVENTED AND MANUFACTURED BY

J. C. DEAGAN, 358 Dearborn St., CHICAGO, U.S.A.

Do you play? Do you sing? If so, with the addition of a few of our instruments you can give an entire evening's entertainment with great success. Not toys, but finest musical instruments ever invented. All great hits. Easy to learn. Illustrated catalogue and list of leading artists, free.

FREDERIC MARTIN, BASSO-CANTANTE.

ORATORIO, FESTIVALS, CONCERTS, RECITALS.

Address: 205 Huntington Ave., Boston, Mass., and care of
Musical Courier, New York.

gram, together with addresses by prominent citizens, appropriate for the occasion. The college chorus will be one of the features on this last event, likewise the Cincinnati Symphony Orchestra, which will play the accompaniments of two solo numbers, to be given by Miss Adele Westfield, pianist, and Mrs. Gisela L. Weber, violinist. All the musical events will be under the personal direction of Frank van der Stucken. J. A. HOMAN.

Madame Szumowska's Recital.

ANTOINETTE SZUMOWSKA, the pianist, now Mrs. Josef Adamowska, after several years' absence from New York, is to give a recital in Mendelssohn Hall Saturday afternoon, March 7. She has the honor of being Paderewski's only pupil.

Mrs. Babcock's Singers.

THE four soloists and the chorus of forty voices for the production of "Hiawatha," which will be sung in Madison Square Garden, in connection with the Sportsmen's Show, were furnished by Mrs. Charlotte Babcock, of Carnegie Hall.

CLARA WINSTEN,

HJALMAR VON DAMECK
VIOLINIST,
Solo and Ensemble.

158 East 65th St., NEW YORK.

BRUCE G.

KINGSLEY,

Mus. Bac., A. R. C. O.

ORGAN RECITALS and INSTRUCTION.

Lecture Recitals on Harmony, Musical Form,
Instrumentation, The Wagner Operas.

6 West 66th Street, NEW YORK.

MARY M. SHEDD,

Teacher and Discoverer of the

American Method of Singing

which develops every accepted voice, ages 3 to 60, into the same tones with which all great artists were born. Booklet free.

M. M. SHEDD,
Auditorium Bldg., Chicago, Ill.

This new method is taught only by Miss Shedd and the teachers employed by her, who are under her constant guidance.

PAUL DUFALT, TENOR.

Oratorio, Concerts, Recitals.
339 West 23d Street, New York.

FRIEDA STENDER

SOPRANO. Opera, Oratorio or Concert.

WOLFSOHN MUSICAL BUREAU, 131 East 17th Street, New York.

Private Address: 1126 Park Avenue.

Edward B. KINNEY.

A LIMITED NUMBER OF VOCAL PUPILS RECEIVED. TEACHER OF VOCAL

MUSIC, PRATT INSTITUTE, BROOKLYN.

ORGANIST ST. GEORGE'S. STUDIO AT CHURCH, STUYVESANT SQUARE and E. 16th STREET.

A. A. PATTOU

Trains the voice strictly according to the unerring laws of our nature, thereby developing most advantageously all vocal and health promoting possibilities.

The sole teacher of Yvonne de Treville's voice production. Studio: St. Marc Lycium, 1 W. 88th St., New York.

COLOGNE-ON-THE-RHINE.

Founded in 1880.

The Conservatory of Music.

Principal:
PROFESSOR
DR. FR. WULLNER.

The Conservatory embraces: First, Instrumental (comprising all solo and all instrumental instruments); second, Vocal, and, third, Theory of Music and Composition Schools. The Vocal School is divided into two sections—(a) concert singing and (b) operatic singing. There is also a training school for pianoforte teachers. In connection with these subjects there are classes for Italian, German, literature, liturgy, choral singing, ensemble playing (chamber music), ensemble singing, musical dictation, elocution, sight reading, orchestral playing, conducting, &c., &c. Teaching staff consists of forty teachers.

Winter term begins September 16; Summer Term, April 1. Entrance examination takes place on the same days at the College (Wolfsstrasse 3-5). The yearly fees are 300 marks (\$75) for piano, violin, viola, violoncello classes; 200 marks (\$50) for all the other orchestral instruments, and 400 marks (\$100) for solo singing.

For full details apply to the Secretary.

WOLFSSTRASSE 3-5, COLOGNE, GERMANY.

Women's Philharmonic Recital.

THE coming Saturday, February 14, at 4 o'clock, this program is to be given at the rooms of the Women's Philharmonic Society, 19 East Fifty-ninth street:

Vocal, Love Is a Bubble.....Allisen
Miss Bertha Shalek.

Vocal—
While Thou Wert By.....Mrs. Stella Prince Stocker
One Kiss.....Mrs. Stella Prince Stocker
An Argument.....Mrs. Stella Prince Stocker
Tell Me, Daisy.....Mrs. Stella Prince Stocker
Mrs. Mabel Barton.

Piano—
Ballade, A. Bist.....Chopin
Dream Picture.....Pollini
Valse Caprice.....Pollini
Paul Pallos Pollini.

Vocal—
Jerusalem (St. Paul).....Mendelssohn
Frühlingslied.....Bohm
Miss Emily Houghton.

Violin—
Mazurka de Concert.....Ovide Musin
Adagio.....Hies
Miss Anita Marquise.

SOPRANO.
CONCERT AND ORATORIO,
353 West 118th Street,
NEW YORK.

HUGO KAUN

Harmony, Counterpoint, Fugue,
Free Composition and Orchestration.

ADDRESS:

BERLIN, W., Habsburger Str. 13.

Address OVIDE MUSIN, care
Lliege Royal Conservatory.
A FREE SCHOOL.
Ovide Musin's Violin Method—
BREITKOPF & HÄRTTEL.

Grimm's Simple Method of Modern Harmony,
Price \$1.50, and
Grimm's Practical Method for Beginners on the
Piano, Price \$1.00, are standard works. Musi-
cians should examine these up to date works.
Rates to teachers.
THE GEO. B. JENNINGS CO.
106 and 107 West 4th Street, Cincinnati, Ohio.

Von Meyerinck School of Music

841 Fulton Street, San Francisco.

MME. ANNA VON MEYERINCK, Director.

The largest and best equipped school on the Pacific Coast, offering all the advantages of Eastern and European Conservatories for a thorough musical education, under guidance of a carefully selected staff of prominent teachers.

PROSPECTUS UPON APPLICATION.

Miss LAURA D. MOORE.
VOCAL INSTRUCTION.
Studio: The Tuxedo, 437 Madison Ave.,
Corner 59th Street, New York.

AUGUST W. HOFFMANN,
Pianist—Instruction. 5730 Broadway, New York,
or Steinway Hall. Hoffmann's Left Hand Studies,
with original melody for right hand (Breitkopf &
Härtel). Highly recommended by Dr. Mason,
Pugno, Burmeister and others. Adopted by fore-
most conservatories in Europe and America.

GEORGE CRAMPTON

BARITONE.

Concerts, Oratorio and Recital.

With BURN-TEMPLE CONSERVATORY OF MUSIC,
North Clark and Chicago Avenue.

Mme. MARYA BLAZEJEWICZ
Composer-Pianiste.

Drawing Room Recitals and Instruction in
Piano and Composition.

NEW YORK CONSERVATORY OF MUSIC.
185 West 79th St., New York City.
Private Residence: 136 West 94th St.

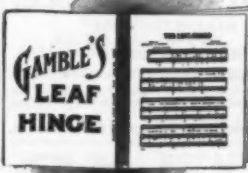
LILLIAN LITTLEHALES

DOROTHY HARVEY, Soprano,

Phone: 5941-7945.

117 East 76th Street, NEW YORK.

MUSICIANS' DIFFICULTIES SOLVED.



WE have solved the problem that for fifty years has been vexing users of sheet music. It's only a binding, that's all, but "it's what it does"—that's the trick. Binds all leaves securely together, yet each leaf has a separate, flexible, thread hinge. Opens and turns easily. Once used, it becomes indispensable. Made for any number of leaves. Gummed ready to apply. For 25 cents we mail an assortment of two, three, four and five leaf—will bind fifteen copies. Order your sheet music through us and we will furnish it bound with Gamble's Thread Hinge.

GAMBLE MUSIC CO.

195 Wabash Avenue, CHICAGO.

Standard New Music Books.

SHORT JOURNEYS IN MUSIC-LAND. Carefully graded from the first step through second grade. Price 70c.

"BRAINARD'S MUSICAL COMPANIONS." A collection of carefully graded, easy four-hand pieces. Price \$1.00.

"BRAINARD'S SCHOOL MARCHES." A book of Marches, for use in schools which must naturally commend itself to all who are interested in school matters. Price \$1.00. Catalogues FREE on application. Dealers, write for Discounts.

The S. Brainard's Sons Co.,

20 East 17th St., New York.

298 Wabash Ave., Chicago.

T. ARTHUR MILLER,

Voice Culture and Organ—Organ Openings and Recitals,
808 Carnegie Hall, NEW YORK.

Musical Director Metropolitan Conservatory of
Music and Organ School.

Students prepared for the profession. Lessons
and practice on three manual electric organ
of Scotch Presbyterian Church, Central
Park West.

EMMA ROSSIGNOL, SOPRANO.
Management DUNSTAN COLLINS, 55 Auditorium Bldg., CHICAGO.

PERCY HEMUS, Soloist
St. Patrick's
Cathedral,
Fifth Avenue.

Residence: 132 West 64th Street, New York.

Vocal, Oh! Dry Those Tears (from Teresa di Riego).....
Miss Anna Granda.
Accompanists, Mme. Anna Lankow, Mrs. Stella Prince
Stocker and Miss Clara Dunn.

Pratt's Chopin Recitals.

SILAS G. PRATT gives this evening (Wednesday), at his residence, 176 West Eighty-sixth street, the first of four historical Chopin recitals. The dates for the remaining three are, Wednesday evenings, March 4 and 18, and April 1. Mr. Pratt is also giving the series in Brooklyn.

Miss Milligan's Engagements.

MISS EDITH MILLIGAN, a pupil of Leopold Wolfsohn, will play February 12 at the Brooklyn Musical and Dramatic Society; February 13 at Frederic Reddall's concert at the Pouch Gallery, and February 27 at the New York Press Club. Her own recital is to take place March 4 at Wissner Hall.

SIG. ABRAMOFF,

Formerly one of the principal artists of the
Imperial Opera, St. Petersburg; La Scala,
Milan; Royal Opera, Covent Garden, Lon-
don, and Metropolitan Opera, New York.

VOICE CULTIVATION.
(OLD ITALIAN METHOD.)

Studio: 3 East 14th St., New York, Room 16.
Reception hours: Wednesdays and Saturdays from 10 to 6.

FIVE NEW ENGLISH SONGS:

Love Constant.....Albert Hallinson
The Land Across the Sea.....Barnard
If Doughty Deeds.....Thomson
Shadows.....Alec Hill
Madoline.....Oscar Allen

"My Garden".....A song cycle, by Albert
Hallinson... Words by Philip Burke Harrison
Price, \$1.50.
Presentation copies to recognised artists.

JOS. W. STERN & CO.,
34 East 21st Street, NEW YORK CITY.

The Berthe Grosse-Thomson School for Piano,
41 Tomkins Pl., near Court St., Brooklyn. Piano,
Harmony, Ensemble Playing. Mme. Berthe Grosse-
Thomson, Principal. (Pupil of Franz Kullak in
Berlin, and for many years teacher at his academy)
and assistants.

VIOLONCEL LIST

Concerts, Musicales,
Ensemble Lessons.

ADDRESS:
288 West 76th St., New York.

PARIS.

SCHOOL FOR ACTING.

EMIL BERTIN,
ser Régisseur de la Scène de l'Opéra Comique.
Stage Practice. In Cast.
41 rue des Martyrs, Paris.

LA VILLA VIOLETTE

TROCADERO,
22 rue Raynourd. Madame Fiessinger.
Assortment of rooms. Excellent table. Gardens.
All facilities of bus and tram.

DELLE SEDIE, Paris.

Pure Italian Method. Complete course. Stage practice. Voice, lyric, declamation, language, sol-fège, ensemble music, mise-en-scène.
Class and single lessons.
Regular course, three years. Terms moderate.
30 rue St. Petersburg.

ECOLE LESCHETIZKY.

FRIDA ESSLER,
Pupil and authorized representative of
PROF. LESCHETIZKY.
Brilliant Autograph Diploma.
6 Rue Faustin-Hélie. - Paissy, Paris.

FRENCH SCHOOL.

M. DUMARTHERAY,
From Sounds to Literature, Pronunciation, Accent. Conversation.
(Opera.) 14 rue Tailbourn.

Mme. FLORENZA d'ARONA,

VOCAL PROFESSEUR.
21 Avenue d'Alsace-Lorraine,
Rueil, S. et O., Paris.

Miss JULIA KLUMPKÉ,

VIOLINISTE.
Pupil of MM. Eugene Ysaye and G. Rémy.
Concerts, Musicales, Lessons, Violin and Accompaniment.
10 rue Froidevaux.

Mme. ROSINE LABORDE,

PROFESSEUR DE CHANT.
62 rue de Ponthieu, Paris.

MLLE. GRACE LEE HESS

SUPPLEMENTARY EDUCATION. SCHOOL.
French Language Obligatory.
145 Avenue Victor Hugo, Paris.

MLLE. KIKINA,

PROFESSEUR DE CHANT.
Ancienne Elève de MARCHESI.
100 Avenue de Villiers, Paris.

MLLE. NILANDE,

Authorized Teacher of the Yersin Phono-Rhythmic Method. French Diction. French Language.
(Ave. Marceau.) 22 rue de Chaillot.

MISS MARTINI

(of the Opéra, Paris).
Professor of Singing and Preparation for the Stage.
Performance of Pupils before the public twice monthly.
3 rue Nouvelle, Paris.

MME. J. VIEUXTEMPS,

VOCAL PROFESSOR.
Classes and Private Lessons. Placing and Mending of Tones. 23 rue de Tocqueville (Monceau).

BALDELLI,

ITALIAN BARITONE.
Théâtre Royal, Madrid. Professeur de Chant.
(Champs Elysées.) 6 rue Euler, Paris.

THE FRENCH LANGUAGE

Rapidly, easily and correctly acquired by
KIMON'S PRACTICAL SYSTEM.
(3 francs, post free.)
Private lessons by M. D. Kimon.
10 rue Cambon, Paris.

ITALY.

Sebastiano Breda,

Maestro di Canto,
Perfect Voice Placing. Absolute bel canto.
Classic and Modern Repertoire.

MILAN, Via San Pietro all' Orto No. 18.

DELMA-HEIDE,

Senior Singer and Teacher,

WILL REMAIN IN ITALY ANOTHER YEAR.

Address care THE MUSICAL COURIER; or, Corso Venezia 66, Milan, Italy.

THE MONTREAL CONSERVATORY OF MUSIC

(Founded 1893 by C. E. SEIFERT.)
938 & 940 Dorchester Street, Montreal, P. Q.
NEAR MOUNTAIN.
Bell Tel. Up 941. Development in all branches of Music. Terms: Strictly as in European Conservatories. Consultation hours, 4 to 5 daily. For prospectus apply to
C. E. SEIFERT, Director.

London, England.

MME. MORIANI.

Private Academy for Voice Training and School for Opera.
Complete Training for Voice, Style and the Different Repertoires.
Special Classes for Gentlemen on each Monday and Thursday from 5 to 7.
Sole Teacher of the incomparable Clara Fricke, Alice Verlet and Madame Berner.
For terms and particulars write to the Secretary of Madame MORIANI's School, 3 York Place, Baker Street, London W., England.

Edouard Darewski,

PROFESSOR OF SINGING.
Percy House, Randolph Rd., Maida Vale, London.
Paderewski, writing in March, 1898, says: "I know your remarkable qualities both as a singer and as a vocal teacher, and especially your method, which is ITALIAN IN THE BEST SENSE OF THE WORD."

Mr. Edwin Wareham,

Principal Tenor Covent Garden, Etc.

LESSONS IN VOICE PRODUCTION AND SINGING.

Address:
62 Carlton Hill, St. John's Wood, London, N. W.
Studio: Bechstein's, 40 Wigmore Street, W.

RENÉ PAPIN,

Authorized Representative of the Yersin Method of French Diction.
7 Dorset Square N. W., London.
(Near Baker Street station.)

MARIE WITHROW,

VOICE PRODUCTION.
84 New Bond Street, London.

PROF. MICHAEL HAMBURG'S
ACADEMY FOR THE HIGHER DEVELOPMENT OF PIANOFORTE PLAYING.
2 Clifton Gardens, Maida Vale.

CALIFORNIA.

H. J. STEWART,

TEACHER OF SINGING.
Pianoforte, Organ, Harmony and Composition.
Address: 1105 Bush Street, San Francisco, Cal.

CALIFORNIA

Conservatory of Music,

OTTO BENDIX, DIRECTOR.

1329 Sutter Street, cor. Franklin,
SAN FRANCISCO, CAL.

To Thrill an Audience.

PRACTICAL METAPHYSICS FOR SINGERS AND ACTORS.

By Mary Fairweather.
(Lecturer—Wagner, Modern Dramatists, etc.)
Five dollars, postpaid and registered, including correspondence work on requested interpretation or translation.
2614 Twenty-fourth St., San Francisco, Cal.

LOUIS H. EATON,

Organist and Musical Director, Trinity Episcopal Church. Concert Organist. Voice Culture, Repertoire, etc. Residence and Studio.
1676 Broadway, San Francisco, Cal.

EDWARD XAVIER RÖLKER,

Specialist in the Development of the Voice. Complete course for Opera, Concert and Teachers.
Home Studio: 910 Sutter Street,
San Francisco, Cal.

Frederick Zech, Jr.,

PIANIST AND COMPOSER.

Director of Zech's Symphony Orchestra.

Address: 1806 Pine St., San Francisco, Cal.

PENNSYLVANIA.

DR. B. FRANK WALTERS, JR.
WHAT TO DO AND HOW TO DO IT, to secure the effects desired in singing.
SCHOOL OF VOCAL TECHNIQUE, 101 South Eleventh Street, Philadelphia, Pa.
Send for booklet, "The Making of a Singer."

Mrs. PHILLIPS-JENKINS,
The Art of Singing. Style. Répertoire. Finish. Endorsed by Madame Patti and other celebrated artists.
130-22 Chestnut Street, Philadelphia.
Pupil of Marchesi, De Lagrange and Ciampi.

J. LEWIS BROWNE,

CONCERT ORGANIST—PIANIST,
Atlanta, Ga.

W. R. HEDDEN, Mus. Bac.

Fellow Am. Guild of Organists.
Organ, Piano, Harmony, Vocal Coaching, Choir Training, boys or mixed voices; Sight Reading. Large electric organ. 26 E. Thirty-fifth St., N. Y.

NEW YORK.

Signor BUZZI-PECCIA

(OF MILAN).

Vocal Instruction.

ITALIAN METHOD.

THE KENSINGTON,

100 East 57th St., Cor. Park Ave., NEW YORK.

EDWARD BROMBERG,

(BASSO-CANTANTE)

Oratorio, Concerts, Song Recitals.

VOCAL INSTRUCTION,

(Pure Italian Method).

STYLE AND VOICE PLACING.

Residence-Studio: 135 West 91st St., New York.

REBECCA MACKENZIE,

SOPRANO.

Soloist and in Song Recitals.

Fred. O. Renard, Mgr., 444 Central Park West.

MME. OHRSTROM-RENARD

Teacher of Voice and all its branches. Sole teacher of Rebecca Mackenzie and other singers now meeting with marked public approval.
Residence-Studio: 444 Central Park West.

Mesdemoiselles YERSIN,

Authors of the

PHONO RHYTHMIC FRENCH METHOD.

Winter address:

86 West 12th Street, NEW YORK.

Summer address:

Newport House, BAR HARBOR, ME.

THE KLINGENFELD CONSERVATORY OF MUSIC

AND SCHOOL OF ELOCUTION,

Complete Staff of Specialists.
DRAMATIC ART, PHYSICAL CULTURE, PHONETICS and MODERN LANGUAGES.

108 Hancock Street, BROOKLYN.
NEW YORK STUDIO: 45 East Twentieth Street.

Scottish Song Lecture-Recitals.

Miss AMY MURRAY

Address MISS DOANE,

Astor Court Building, New York City.

Mme. CORNÉLIE MEYSENHEYM,

DAHM-PETERSEN,

The Eminent Grieg Interpreter.

De MOSS

SOPRANO.

BEATRICE FINE, Soprano,

'Phone: 606 Morningside.

557 West 124th Street, NEW YORK

LEWIS W. ARMSTRONG,

Baritone.

57 East 129th Street,

Vocal Instruction.

NEW YORK.

GRAND CONSERVATORY OF MUSIC,

356 West 57th St.

TWENTY-NINTH SEASON.

The only Music School empowered by Act of Legislature to confer the regular University Degrees.

Courses for Beginners, Courses for Advanced Students, Courses for Finishing Students and for Artists for the Study of Repertoire.

356 West 57th St. E. EBERHARD, President

Mme. TORPADIE-BJÖRKSTEN,

Vocal Instruction.

839 CARNEGIE HALL,
NEW YORK.

Miss AVICE BOXALL,

SOLO HARPIS.

Church, Concerts, Recitals.

8 East 47th Street.

Management: Wolfson Bureau.

Clifford Wiley,

BARITONE.

Oratorio, Recitals, Concerts.

36 E. 23d St., New York.

Telephone: 5630 B-18th.

FRANK L. SEALY,

PIANO and VOCAL INSTRUCTION.

ORGAN RECITALS.

Organist Fifth Avenue Presbyterian Church and the New York Oratorio Society. 9 East 17th St., New York

NEW YORK.

LIEBERMAN

TENOR.

Opera, Oratorio, Concert.

WOLFSON MUSICAL BUREAU, OF

35 West 133d St., NEW YORK.

GEORGE ENSWORTH,

Baritone,

Address, 2 West 88th St., NEW YORK.

Hildegard HOFFMANN, Soprano.

Oratorio, Concerts, Festivals.

495 3d Street,

BROOKLYN, NEW YORK.

AMY ROBIE

VIOLINISTE.

Lately of Brussels and Royal Conservatory of Leipzig.

Concerts, Musicales, Instruction.

Residence-Studio: 184 West 82d St., New York.

PLATON BROUNOFF

Voice Culture and Repertoire.

ON RUSSIAN LIFE AND MUSIC.

Lecturer for the Board of Education.

10 EAST 17th STREET, NEW YORK.

EMIL FISCHER, BASSO.

Late of the Metropolitan Opera Co.
Accepts engagements for Concerts and Musicales.
A few hours reserved daily for pupils in Vocal Culture and Operatic Work.
772 Park Ave., S. W. cor. E. 73d St., NEW YORK.

SCHOOL FOR PIANOFORTE

AND MUSICAL THEORY.

Mrs. CLARA A. KORN, Director.

600 Springdale Ave., East Orange, N. J.

VOICE CULTURE.

Court Singer at the Royal Theatre in Munich (Bavaria), and Amsterdam (Holland). - Italian School. Art of Singing in Italian, French, English and German 161 W. 33d St.

BARITONE.

Residence: 72 Madison Ave.,

Telephone: 8184 Madison.

NEW YORK, N. Y.

MANAGEMENT

HENRY WOLFSON,

RESIDENCE:

106 West 90th St.,

NEW YORK.

**GRAND
PRIX.**

BALDWIN PIANOS

ARE IDEAL CREATIONS OF
ARTISTIC ENDEAVOR.

D. H. BALDWIN & CO.

142-144 West Fourth Street, CINCINNATI, OHIO.
257 Wabash Avenue, CHICAGO, ILL.

**PARIS
1900.**

STRICH & ZEIDLER,

STRICTLY HIGH GRADE GRAND AND UPRIGHT PIANOS.

134th Street and Brook Avenue, NEW YORK.

**PEASE
PIANOS**

HAVE BEEN FAMOUS FOR OVER 50 YEARS.

Good Then. Better Now.

Write for catalogues and prices.

MAIN OFFICES:

PEASE PIANO CO., 128 West 42d St., New York

We also manufacture the WILBUR piano, a thoroughly reliable instrument at a moderate price.

CONCERT DIRECTION
(Agency Founded 1870.)

HERMANN WOLFF.

Germany: Berlin and Plottwellstrasse 1.
Cable address: Musikwolff, Berlin.

Proprietor and Manager of the Philharmonic Concerts, Berlin; the new Subscription Concerts, Hamburg; the Bechstein Hall, Berlin.
Sole Representative of most of the leading artists, viz.: Joachim, d'Albert, Stavenhagen, Mme. Carreño, Mlle. Klesberg, Mlle. Marcella Sembrich, Emil Gotsis, the Berlin Philharmonic Orchestra, Manager of the American tour of Josef Hofmann, Eugen d'Albert and Pablo de Sarasate.

Principal Agency for Music Teachers.
APPLY FOR CATALOGUE.

VIOLINISTS, NOTICE.

**INTERESTING LETTERS FROM
CELEBRATED ARTISTS.**

A Booklet—contains Portraits and Autographs of
Vieuxtemps, Wieniawski, Ole Bull, Etc.

Sent free upon application to

CHAS. F. ALBERT,

Violin and String Manufacturer,

205 South Ninth Street, PHILADELPHIA, PA.

Royal Conservatory of Music and Theatre, Dresden, Germany.

Forty-sixth Year, 1899-1900: 1,277 Pupils; 72 Recitals. 118 Instructors, among whom are:

Frau Auer-Herbeck, Bachmann, Braunroth, Döring, Draeske, Fahrmann, Frau Falkenberg, Fuchs, Hopner, Janssen, Iffert, Kluge, Frl. von Kotzebue, Krause, Mann, Frl. Orgeni, Paul, Frau Rappoldi-Kahner, Remmele, Reuss, Schmale, Von Schreiner, Schulz-Beuthen, Frl. Sievert, Frl. Spillet, Starcke, Tyson-Wolff, Urbach, Vetter, Winds, Wolf, Wilh. Wolters, the foremost members of the Royal Court Orchestra, headed by Concertmaster Rappoldi, Grützmacher, Feigler, Bauer, Biehring, Fricke, Gabler, Wolfemann, &c. Education from beginning to finish. Full courses or single branches. Principal admission times begin April and September. Admission granted also at other times. For prospectus and other information apply to our American Representative,

E. A. LEOPOLD, Vocal Instructor, NEW HAVEN, CONN.

The Stern Conservatory of Music,

FOUNDED 1850.

22, Bernburgerstrasse (Philharmonic), Berlin, S. W.

Royal Professor **GUSTAV HOLLAEENDER, Director.**

CONSERVATORY: Development in all branches of music. **OPERATIC AND DRAMATIC SCHOOL:** Complete Training for the Stage. **ORCHESTRAL SCHOOL** (comprising all solo and all orchestral instruments). **SEMINARY:** Special training for teachers. **CHORUS SCHOOL.** **ELEMENTARY PIANO AND VIOLIN SCHOOLS.**
Principal Teachers: HARMONY AND COMPOSITION—Max Loewengard, Hans Pfützer, Prof. Philipp Reiter, Prof. E. E. Taubert. PIANO—Emma Koch, Felix Dreyschock, Anton Forster, Otto Hegner, Prof. Ernest Jedlicka, A. Papendieck, Gustav Pohl, A. Sormann, Prof. E. E. Taubert, Guenther Freudenberg, SINGING—Frau Prof. Selma, Nicklass-Kempner, Mme. Blanche Correlli, Wladyslaw Seidemann, Alexander Heinemann. **OPERATIC AND DRAMATIC CLASS—T. Jacques Goldberg.** **VIOLIN—Lady Halle (Wilma Norman-Neruda), Prof. Gustav Hollaender, Bernard Dessau, Willy Nickling, W. Rampelmann. CELLO—Eugen Sandow. HARP, HARMONIUM—Franz Pesnitz. ORGAN—Otto Diesel, Royal Music Director, &c.**
Charges: From 125 marks (\$50) up to 800 marks (\$180) Annually.
Prospectuses may be obtained through the Conservatory. Pupils received at any time. Consultation hours from 11 a. m. to 1 p. m.

Klindworth-Scharwenka Conservatory of Music.

BERLIN W., STEGLITZERSTRASSE 19.

Director: Dr. HUGO GOLDSCHMIDT. Principal Teachers: PROF. XAVER SCHARWENKA, K. K. Hofpianist; P. H. SCHARWENKA, C. ANSORGE, W. BERGER, W. LEIPHOLZ, MAYER-MAHR (Piano); GOLDSCHMIDT, LINA BECK (Singing); ZAJIC, GRUENBERG, VAN BRENNERBERG (Violin); VAN LIER (Cello); KNUPFER (Opera).
Pupils received at any time.

THE NEW LOCATION OF THE Cincinnati Conservatory of Music,

MISS CLARA BAUR, Directress,

HIGHLAND AVENUE AND OAK STREET.

The Conservatory instructs, trains and educates those seeking a musical education after the best methods of foremost European Conservatories.

The faculty includes some of the leading Artists and Musicians of America.

The environment of the NEW LOCATION, with respect to refinement, home comfort and luxurious surroundings, is ideal.

DELIGHTFULLY LOCATED on the hills overlooking the city, in the FINEST BUILDING DEVOTED TO MUSIC IN AMERICA.

Day and boarding pupils enrolled at any time. For catalogue, address

MISS CLARA BAUR,

Cincinnati Conservatory of Music,
Highland Ave. & Oak St., CINCINNATI, Ohio, U.S.A.

A. B. CHASE

PIANOS.

Highest type of Artistic Instruments

For the pianist, the singer, the teacher,
the student, the conservatory, the concert.

Factory at NORWALK, OHIO.

REFERENCE: The Editor-in-Chief of THE MUSICAL COURIER.

The Gabler Piano.

AN ART PRODUCT IN 1854

Represents today 49 years of Continuous Improvement.

Catalogue mailed cheerfully upon request.

ERNEST GABLER & BROTHER,

409-413 East 107th Street, NEW YORK.

ASHTON'S ROYAL AGENCY

35 Old Bond St., LONDON, W.

BY APPOINTMENT TO

His Majesty The King, Her Majesty Queen Alexandra, and
Their Royal Highnesses Prince and Princess of Wales.

Concert, Theatrical, Variety.

Artists introduced, Tours and Concerts arranged and managed.

The Royal Agent for Drawing Room Entertainments.

CONCERT DIRECTION

Charles King,

312 Regent Street, London, W.

Telegraphic Address: "ARTISTLIKE, LONDON."

AGENCY FOR LEADING ARTISTS AND MUSICAL ORGANIZATIONS.

RECITALS DIRECTED AND MANAGED.

TOURS ARRANGED. WRITE AND ARRANGE APPOINTMENT

**THE
CONCORDE
CONCERT
CONTROL**

and Orchestra, Entertain-
ment and Lecture Bureau.

Telephone: 4155 GERRARD. Telegrams: "CONCORDIST, LONDON." Cable Code: THE CONCORDE CODE

"Undertakes Good Artists Only."

The St. James Budget says: Mr. Norman Concorde is the most energetic and up to date man in his profession.
Music says: The C. C. C. is influenced solely by artistic merit.
The Musical Courier says: His name has become a guarantee of reliability.

The Zeitschrift für Musik (Leipzig) says: Herrn Concorde's prin-
ip besteht darin: wenig zu versprechen und viel zu halten.
The Court Circular says: The most reliable bureau in London.

Address: 310 Regent St., London, W.

Hazelton Brothers PIANOS,

THOROUGHLY FIRST-CLASS IN EVERY RESPECT,

APPEAL TO THE HIGHEST MUSICAL TASTE.

Nos. 34 & 36 University Place, New York.

STEINWAY

Grand and Upright
PIANOS.

STEINWAY & SONS are the only manufacturers who make all component parts of their Pianofortes, exterior and interior (including the casting of the full metal frames), in their own factories.

NEW YORK WAREROOMS, STEINWAY HALL,
Nos. 107, 109 & 111 East Fourteenth Street.

CENTRAL DEPOT FOR GREAT BRITAIN, STEINWAY HALL,
No. 15 Lower Seymour Street, Portman Square, LONDON, W.

EUROPEAN BRANCH FACTORY, STEINWAY & SONS,
St. Pauli, Neue Rosen Strasse No. 20-24, HAMBURG, GERMANY.

FINISHING FACTORY, FOURTH AVENUE, 52d-53d STREETS, NEW YORK CITY.
Piano Case and Action Factories, Metal Foundries and Lumber Yards at Astoria, Long Island City, opposite 120th Street, New York City.

EVERETT

PIANOS

GRAND and UPRIGHT
DISTINCT ART CREATIONS

IMITATING NONE, BUT POSSESSING INDIVIDUAL QUALITIES WHICH MAKE THEM THE BEST NOW MANUFACTURED.

OSSIP GABRILOWITSCH, RICHARD BURMEISTER
AND OTHER EMINENT VIRTUOSI EXCLUSIVELY USE AND UNQUALIFIEDLY INDORSE THEM.

EVERETT PIANO CO.
BOSTON.

THE JOHN CHURCH CO.
NEW YORK. CINCINNATI. CHICAGO.

PIANOS KIMBALL PIANOS

CHICAGO, ILL., U. S. A.

KNABE

BALTIMORE.

WASHINGTON.

NEW YORK.

THE CELEBRATED
SOHMER

Heads the List of the Highest Grade Planos, and

Are at present
the most
Popular and



Preferred by
the leading
Artists.

SOHMER & CO.
NEW YORK WAREROOMS:
SOHMER BUILDING, Fifth Avenue, Cor. 22d Street.

Vose

PIANOS appeal to the most critical musical taste, and are receiving more favorable comment to-day than any other make of piano offered to the public.

Their leading features are Scientific Scale, Purity and Character of Tone, Sympathetic and Responsive Touch, Beauty and Modernity of Cases.

Write for Explanatory Literature.

Vose & Sons Piano Co.,
160 Boylston Street, Boston, Mass.

